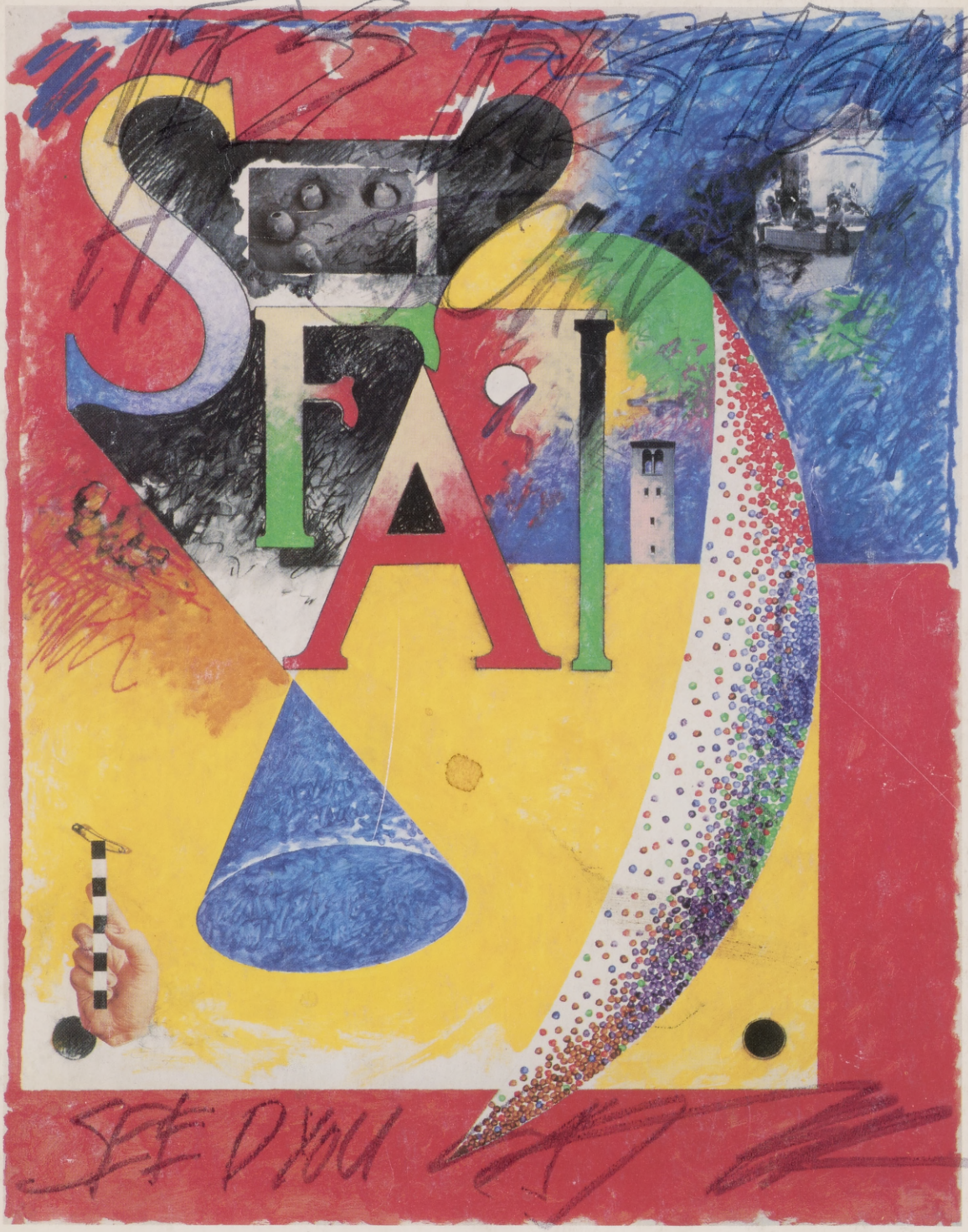

San Francisco
Art Institute
College Catalog
1979–81

College of the San Francisco Art Institute

offering the Bachelor of Fine Arts
and Master of Fine Arts Degrees in
filmmaking, painting, photography,
printmaking and sculpture
(includes ceramic sculpture and video-performance)

San Francisco Art Institute is accredited
by the Accrediting Commission for Senior Colleges
and Universities of the Western Association
of Schools and Colleges and the
National Association of Schools of Art

founded in 1871

Preface

The most natural way to learn about a school is to observe it, and by observing it, to discover for oneself its present character and its living tradition. Even the most comprehensive publication is not equivalent to the direct experience of talking to students and faculty and seeing first hand the work being produced.

While there is no substitute for spending time at the Art Institute and knowing the people who are here, we hope that this catalog will provide as complete a presentation as is possible on the printed page.

In as far as we can give a sense of ourselves through language and image–the work produced, the fostering of student development–this is it. We have worked hard to produce an accurate and strong account of what we are and therefore feel that this publication requires something of its readers. It is not intended to be browsed.

This catalog is about the San Francisco Art Institute, what it values, and what it has achieved. It is certain to raise new questions and we invite you to pursue them in whatever way possible: by writing, by calling or by visiting us.

Stephen Goldstine
President

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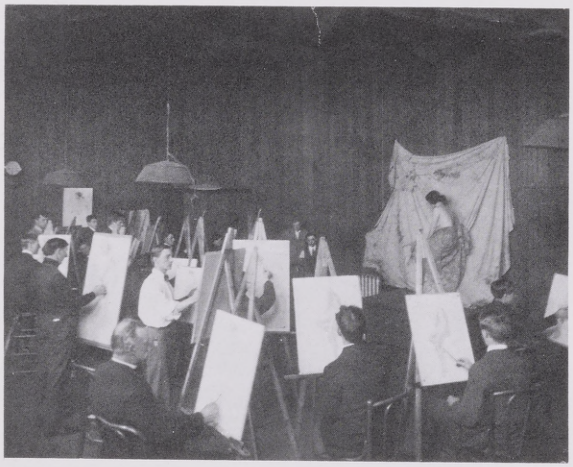
History and Location



The oldest and one of the most vital centers for the visual arts in the western United States, the Art Institute provides a college of fine arts and a continuing program of contemporary exhibitions committed to the stimulation and support of the visual arts within the community.

Founded by a group of artists and writers in 1871 as the San Francisco Art Association, it has pursued the dual goals of education and exhibition since the formation of its school of art in 1874. Within a decade of its inception, the Art Institute was at the forefront of San Francisco's cultural renaissance. The then most provocative developments in the visual arts were exhibited here: an exhibition of photographic art by Eadweard Muybridge in 1877 and Muybridge's now famous exhibition of horses in motion pictures presented here in 1880. After twenty years in temporary quarters, the Association moved to the turreted Nob Hill mansion of Mark Hopkins, and finally to its present Russian Hill location. New facilities designed by Paffard Keatinge Clay have since been added to the original 1926 building. Despite changes in place and name, the San Francisco Art Institute has remained an urban centered institution in both its physical location and emphasis on contemporary art.

Always responsive to the needs and interests of artists, it has been shaped by the artists themselves. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Diego Rivera, and Ralph Stackpole were influential in its development. After World War II, international attention focused on the Art Institute as a nucleus for West Coast abstract expressionism. In the years between 1945-55 it housed the individuals and developments which completely dominated the local art scene: Clyfford Still, Mark Rothko, David Park, Richard Diebenkorn, Elmer Bischoff, and Nathan Oliviera in painting; Ansel Adams, Edward Weston, and Minor White in photography.

The history of the Art Institute is also one of artistic inquiry. In 1949, a *Western Round Table on Modern Art* was held to "bring a representation of the best informed opinions of the time to bear on

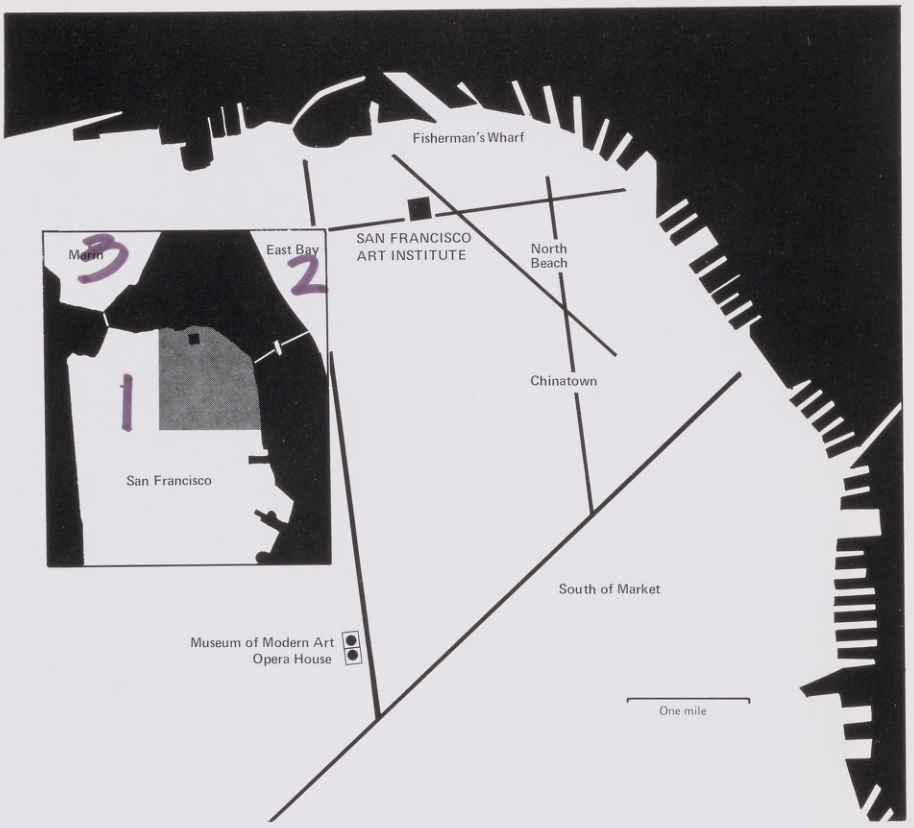
questions about art today" and included Marcel Duchamp, Frank Lloyd Wright, Mark Tobey, Darius Milhaud, and Arnold Schoenberg. In 1966, *The Current Moment in Art*, a symposium of artists, curators, critics, and collectors, examined new assumptions and purposes in American art and staged two major exhibitions representing artists from the West and East coasts. As recently as 1978, an *International Symposium of Critical Inquiry* brought artists and intellectuals together to study the role of art in society and included such outstanding contemporary minds and talents as Jack Burnham, Angela Davis, Robert Irwin, Allan Sekula, George Lakoff, Liza Bear, Bonnie Sherk, Hazel Henderson, Lawrence Halprin, Victor Burgin, Bertrand Augst, and Malcolm LeGrice.

Thus, through its history of artistic inquiry, its representative faculty, and continuing series of contemporary exhibitions, the Art Institute remains at the focus of Bay Area and international art forms. Throughout its past, the San Francisco Art Institute has been a nucleus of activity and dialogue in the visual arts, defining the role of the artist and his/her art, and the relationship of both to their society.

Our location is San Francisco, a city well known for its numerous major museums, as well as its first rate symphony orchestra and resident opera company, repertory theater, ballet company, and many neighborhood and community performing arts groups.

The very live visual arts scene of San Francisco begins with the San Francisco Museum of Modern Art, the M. H. de Young Memorial Museum, Asian Museum, California Palace of the Legion of Honor, the University Art Museum, Berkeley, and the large number of commercial galleries in the area. Devoted to showing the most recent works by contemporary artists, the Art Dealers Association hosts an Annual Introduction Series, a new talent exposition held each July, another aspect in the exhibitions, performances, festivals, and symposiums accessible to the Art Institute student through the San Francisco art community.

The vitality of the visual arts scene owes much to the numerous alternative galleries in San Francisco. Part of a network of younger artists seeking alternatives to existing institutions and arenas for their work, development of the alternative space began with The Museum of Conceptual Art, a forum for performance and conceptual pieces. The number of alternative spaces has since multiplied dramatically. Southern Exposure Gallery, connected with Project Artaud, is a community-living experiment offering a gallery for members. 80 Langton Street is a performance/installation space as well as a resource center exhibiting video and film. SITE is another alternative installation and performance space, staging month-long exhibitions. Cross-Roads Community (The Farm) is situated in the cross-roads of four communities (Mission, Potrero, Bayview, and Bernal Heights) which have been fragmented by a freeway. "The Farm" exists as a life-scale sculpture. Its purpose is to connect the arts with agriculture, environment, and multi-cultural peoples. The Floating Museum, a space without walls, is an invisible system designed to exhibit works that do not fit into traditional boundaries of museum or gallery situations. Open Studio, a concurrent group of studio shows in a concentrated artists' area known as South of Market, is a more informal but ongoing annual exhibition. In addition, Optic Nerve and Video Free America offer video/production facilities and a performance space, and organizations such as Oberlin Dance Collective, Blind Lemon, and The Center for Contemporary Music offer possibilities in dance, movement and contemporary music that overlap with the visual arts.



San Francisco, with its proximity to Los Angeles (an affordable one-hour commuter flight away), provides limitless access to the artists and art institutions of the L.A. area. A recent joint exhibition of performance works by European artists held at the San Francisco Art Institute and the Los Angeles Institute of Contemporary Art is an example of the flow of ideas and artists between these two major cities of California.

In summary, San Francisco's cultural life is fed and stimulated by the variety of cultural sources which comprise it. And it is also a unique city with an excellent climate and a setting that allows urban and country living to coexist within a half hour of each other.

The College

Studio Facilities

Studio work is at the core of the College curriculum. The student's academic life revolves around the needs of his/her work. To accommodate individual schedules and needs, studios are open 24 hours.

Studio facilities by department include:

Filmmaking

Complete facilities for shooting in S8 and 16mm, silent or sync sounds (though if at all possible you should have your own camera to avoid delays).

Two studios for lighting and staging, one which may be painted or altered to suit and which comes with an assortment of flats, screens, props and other paraphernalia carefully accumulated over the years.

Complete editing facilities for both S8 and 16mm, including workprint and interlock projectors.

Two large scale animation stands with compound tables, pantograph and over/under lighting; one stand has a tracking camera mount and rotoscope capability.

Two pin registration optical printers (one is a dual head) for direct copying, enlarging, reducing, step printing, color control and many special effects.

A sound mixing and recording studio for transferring (with resolving and equalization) and mixing in both S8 and 16mm.

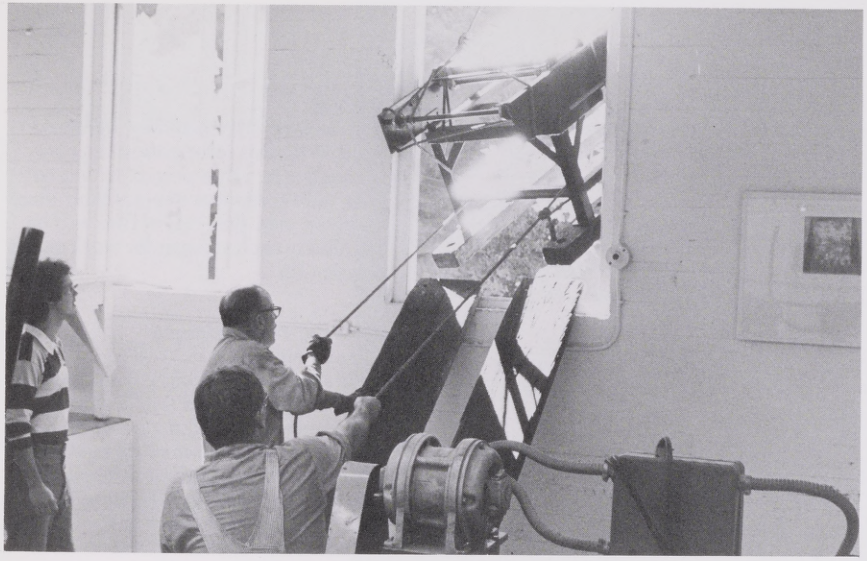
Four-channel quarter-inch tape editing room with mixing and re-recording, matrix pin patch, portable synthesizer.

Check-out equipment includes cameras, tripods, recorders, microphones, location support equipment, tape editing decks, lights and light meters. We also have a high speed camera (over 12,000 fps), matte box, drawing tables, titler, and a number of transducers.

Five flatbed editing tables are available on a 24 hour basis: an S8 4-plate, an S8-16 6-plate Kem, a 16 6-plate Showcron, a 16 6-plate Moviola, and for graduate use, a 16 8-plate Kem.

Painting

Facilities include four large painting studios with racks, another area for spray painting, and two spacious drawing studios. The school store maintains an extensive discount source of supplies. For 3rd and 4th year students participating in the studio honors program, there are semi-private studios on campus. The painting department has recently established office space for its faculty, increasing opportunity for faculty-student discussion of new media, techniques, and ideas. A new painting/sculpture slide room, located near the studios, has been created for lectures and demonstrations. Our enlarged storage area includes approximately 600 canvas storage spaces, 130 drawing shelves, and spaces for tools, materials, equipment, and props. The storage area is monitored, making students' work more secure.



Photography

Facilities include a newly designed lab with seventeen private darkrooms and a group lab accommodating ten persons. Of these, there are 6 temperature controlled rooms for positive and negative color printing; 2 rooms with enlargers that will accommodate 8×10 negatives and 5×7 negatives; 4 rooms which accommodate maximum of a 4×5 negative and a special room for large format developing. The non-silver program includes: gum, platinum/paladium, dye transfer/bromoil, ITEK, and color Xerox.

Printmaking

Facilities include three new Brand Presses and an offset press in lithography; an acid bath sink, transfer of air, and two Brand Presses for etching; large tables, light table, and new storage facilities in silkscreen; and a Print Department darkroom, serving the photographic needs of the department with process camera and enlargers. The plate making facilities have been recently upgraded and updated with a new plate making table, large vacuum unit, and non-polluting, efficient light source. There are specific studios for graduate use in printing and drawing.

Sculpture

Facilities are located in a large open space, designed to encourage communication and cross-fertilization of ideas. There are areas for plaster, wood (including standard equipment, large table saws and hand tools), metal fabrication (with arc welders available), and an area for work in fiberglass, plastic, stone and cement.

A large versatile studio is available to students of video/performance six days and evenings per week. Here students can work out pieces with or without the aid of a technician who is available to help with all problems including the operation of video and audio equipment. The program operates with 1/2″ black and white equipment; conversion to 3/4″ and color is now beginning.

The Ceramic Sculpture studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, ceramic decals, china painting, throwing, building, air brush, and spray. Equipment includes a 30 cubic-foot gas kiln, one small gas test kiln, three large electric kilns, and two small electric test kilns. Low-fire clay, glazes, and slip are provided to students.

Other Facilities

Housed in the cell-within-cell structure of the Institute, the spaces like dirigible hangars, and sweeping views, are three galleries: Emanuel Walter, Atholl McBean, and Diego Rivera. The latter is dedicated solely to exhibitions of student work. There is an auditorium and an outdoor amphitheatre for performances, overlooking San Francisco Bay.

Anne Bremer Memorial Library

An important resource for students, the library contains more than 20,000 volumes. In addition, special collections include rare books, artists' books, international exhibition catalogs, archives of the Institute and subscriptions to 250 periodicals and annuals. The Media Department has a collection of 20,000 slides by artists, including Art Institute faculty, audiotapes, poetry, and experimental music. Viewing and listening facilities are available to all students.

Filmmaking

Individual artists approach filmmaking in different ways. The student can range from full scale production with large crews to nearly solo creations; they can arrange the medium for theatrical exhibition, small gatherings, galleries, or incorporate it into other forms such as installations, performances, stage and sound events. None of this is new, yet all of it is fresh.

Film activity in the Bay Area reflects this diversity well, from one-person shows at the Cinematheque and the Pacific Film Archive, to commercial studio productions, from equipment clubs to sound stages, from alternative gallery productions to neighborhood workshops, to political documentary co-ops.

At the Art Institute the emphasis is on determining one's own direction. We provide the facilities and experienced guidance, you make (and retain ownership of) your own films. Our tutorial system encourages a personal one-to-one student/advisor relationship, and the wide-ranging background of our faculty enables the student to choose an advisor appropriate to his/her sense of direction.

Beginning Filmmaking A is prerequisite to Filmmaking B, and both are prerequisite to any Further Filmmaking course. It is suggested that History of Film be taken in the first year. A student may not enroll in more than two courses in film per semester after completing the first year requirements. By permission of the department chair, who will confer with the students' previous advisor(s), a student in upper division filmmaking may take three film credits in a given semester.

All courses listed are for one course credit.

Beginning Filmmaking A

Faculty member meets with the students one meeting a week and a student assistant meets with the students a second meeting a week. Students make one film in class and are encouraged to make one on their own. First basic techniques of film will be taught.

Larry Jordan
I like to activate the students right from the start. I also want to keep abstract information and theory to a minimum. I base this class on the principle of learning by and from doing. We initiate a class assignment (but not a "class film") in which everyone executes a one-to-three minute film on the same subject, but works independently. As we view the different treatments in class, I will discuss the technical and conceptual matters suggested by the films themselves. I will also be showing and discussing a survey of styles of filmmaking from film sources (my own and others) outside the class projects.

Dennis Pies
The content of this course will center around a series of film exercises that we will shoot in class—each will explore a different range of film dynamics, in shooting as well as illustrating the technical procedures for using the equipment. After shooting, we will explore film organization by editing the class material and then bringing the film to completion.

Ben Van Meter
An introduction to the complete *technical* process of filmmaking, with an emphasis on *basic cinematography* and *editing*. Film, the motion picture camera, the laboratory, and editing processes will be covered in detail. Students are required to become qualified on the Bolex camera and to produce one short film during the semester, in addition to participation in a class film project.

Al Wong
Basic cameras, types of film, light and sound. With this information the class will engage in a film project which will allow each student to explore their ideas in a given area. One roll of film will be provided to each student for work on the class project.

History of Filmmaking A
James Broughton
The history of filmmaking from 1895 to 1945. The emphasis in this first half of film history is upon the view of the film medium as an image-making event. Emphasis is not upon Hollywood legend, star vehicles or abstract theories, but upon the imaginal history of the 20th century. (A is not prerequisite to B).

Beginning Filmmaking B

Students will work on a class film as well as one of their own. Basic techniques introduced in the first semester will be explored in more depth.

George Kuchar
As a beginning student, we can discuss what to do to get started making a movie. My own work and the work of others will be screened. Some shooting will be done in class so that a generally aggressive thrust toward picking up a camera will be encouraged. Each student must attempt a short film on his or her own in order to find out if the field agrees with them.

Al Wong
Basic filmmaking and alternative filmmaking—*basic filmmaking* would deal with writing and preparing concepts, shooting and sound. Demonstrations on camera movements, lighting, A and B roll technique. *Alternative filmmaking* would have each student explore a film—installation, film projection on 3-d objects, double screens, etc. Alternatives to traditional forms are to be discussed and encouraged with each individual's work.

© Janis Crystal Lipzin, *Starflex Scroll: Yellow Springs*, 1977.
Detail of a 45″×5″ color photograph.

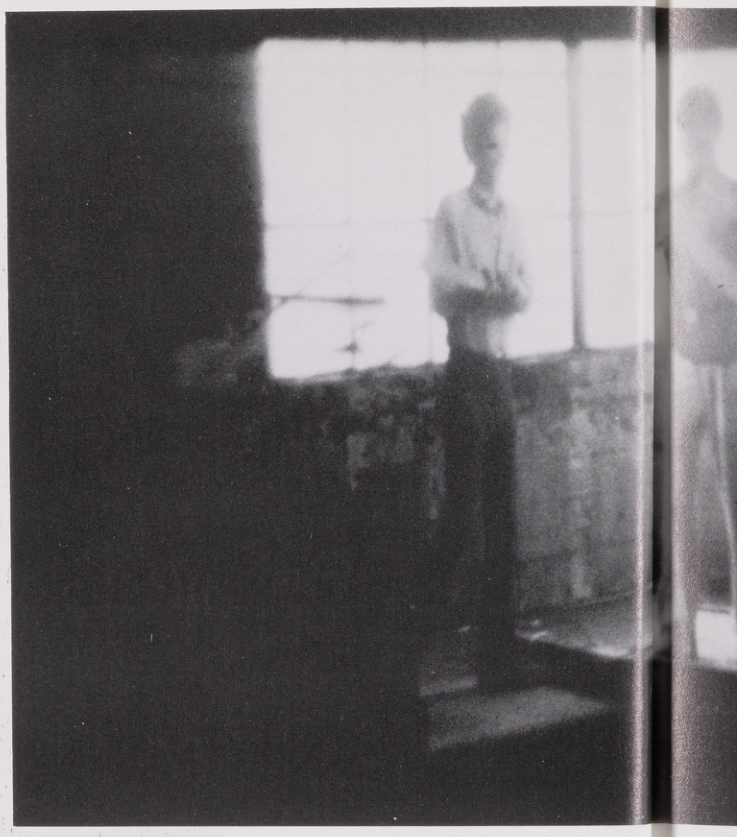
History of Filmmaking B
Anthony Reveaux
A survey of audio-visual innovation in the motion picture from the introduction of sound to the present, examining modes of expression in the narrative and the non-objective, the improvisational and the structural, the personal film and Hollywood experimentalism, through the works of such artists as Antonioni, Anger, Snow, Godard, Deren, Resnais, Frampton and more. (A is not prerequisite to B).

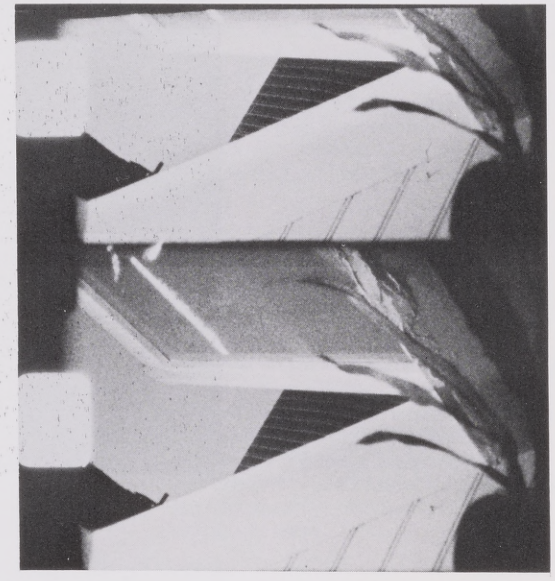
Further Filmmaking

Tutorial
James Broughton
These will be intimate sessions of personal exchange, emphasizing a sharing of experience and a lively quest for elucidation and invigorating goals. Students will be given, individually, as much as I am able to give and/or as much as they are able to receive.

Tutorial
Larry Jordan
My basic approach is helping students plan, shoot, and edit their own films and to require their complete honesty of involvement with and commitment to their own work. From there, I try to encourage and support what seems to be working well for the student and to get rid of what isn't. I also emphasize the difference between what is in a filmmaker's head in the scripting stage, and what is really on the film and usable. I try to make the student aware that films, in the last analysis, have to be made out of what is on the film. The problem is to *see* what is really there and to know what to do with it. We meet by appointment, usually one hour at a time. Once during the semester, there will be a picnic together as it's important for filmmakers to get out of town once in a while.

Tutorial
Janis Crystal Lipzin
Individual and collective sessions directed toward supporting the production of personal and original forms of cinematic expression. There will be assistance with on-going projects involving non-traditional use of the medium as well as





Stefaan Janssen, *Work in Progress*, Super 8, color, sound film

Al Wong, *Corner*, 1977, 16mm black and white film, 2 projectors, 11 minutes

help for students wishing to begin projects such as trans-media installations and locational cinema pieces. Readings will be recommended and discussed to acquaint students with current directions in film art and other visual arts and to suggest an historical context for contemporary work with film. Energy, commitment, and receptivity to contemporary cinema concepts are important for this tutorial.

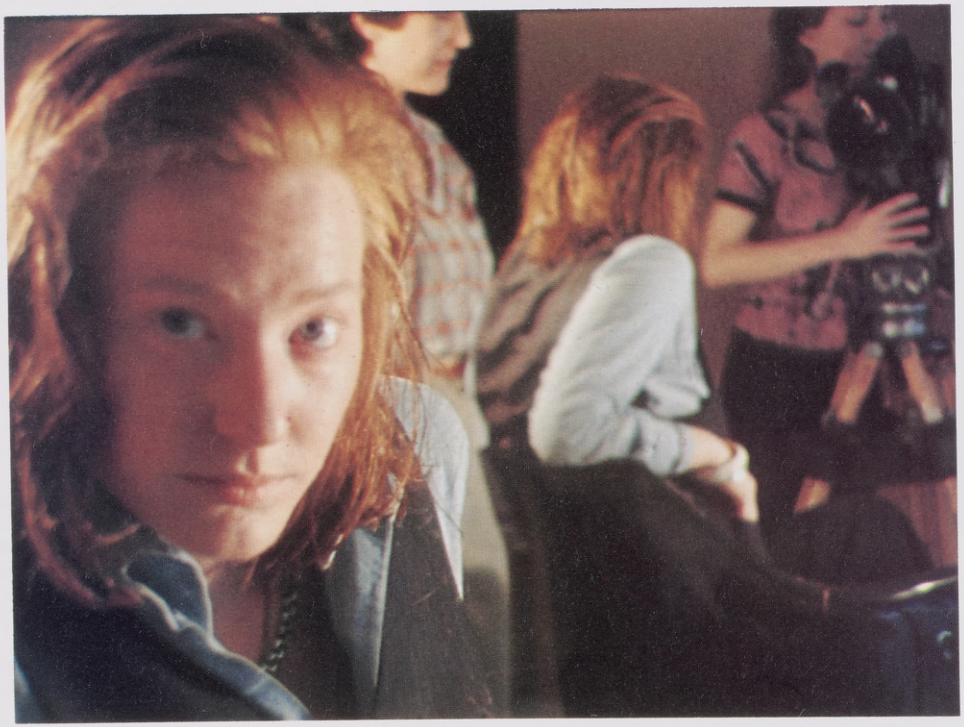
Tutorial
Gunvor Nelson
I will work individually with you on your project, editing and exploring your film footage for clarity and self expression. It will be your responsibility to make appointments. The class will meet 3 times during the semester as a group. Bring film footage to the first class meeting.

Tutorial
Al Wong
This class will meet as a group the last Friday of each month. The scheduled meetings will serve as a time for viewing the progress of each other's work, time for exchanging ideas and comments. I will work with individuals by appointment to explore the films, projects and develop ideas and clarify their direction. The students must take the responsibility for making these appointments on Fridays from 1:00 pm to 4:00 pm.

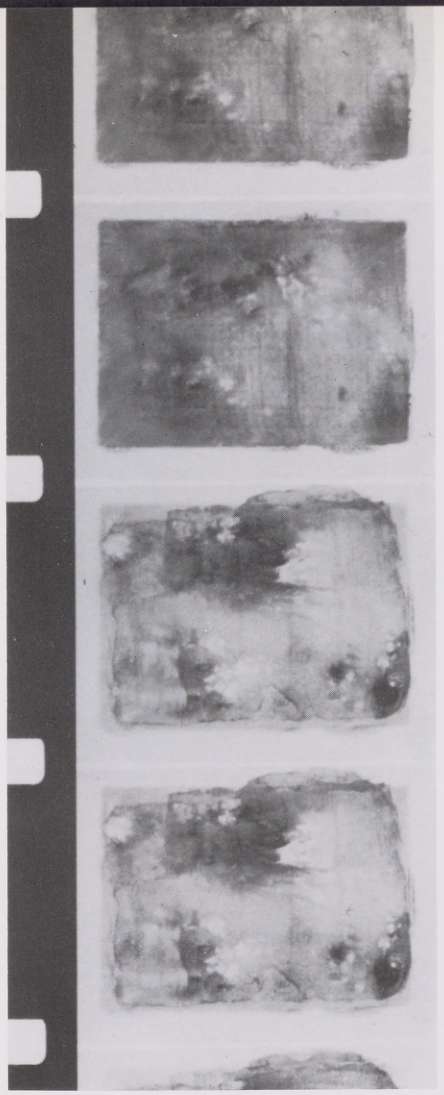
Production Survey
Sprague Anderson, George Kuchar, David Wisnievitz
The production survey is led by a rotating panel of instructors, each lecturing on or conducting workshops in their specialties. Topics include cinematography, script writing, lighting, preproduction, location crew, financial and legal subjects; specific contents will vary from semester to semester and course may be repeated for credit. This is our industrial interface.

Animation
Larry Jordan
There is really only one way to learn animation, and that's by doing it. I will give a one-minute assignment to all class members, except advanced students already working on their own films. Each class period will be spent discussing the problems of the assignments briefly, and will then move on to study a broad survey of animation styles by looking at films frame by frame on the flatbed. The second meeting of each week will be devoted to working individually with students on their projects. Students will rotate by appointment for this individualized instruction.

Documentary
Ben Van Meter
The course is concerned with the duties of the servants of the motion picture camera, the cameraperson, assistant cameraperson, sound recordist, and gaffer. We cover in detail the equipment used by the two, three or four person crew of a documentary or low budget feature film. Our main emphasis will be on learning the techniques used by the modern verite-style guerilla filmmaker. We will view a broad sampling of contemporary documentary with some emphasis this year on films dealing with political and social issues. The class will be divided into several crews, each of which will expose, sync up, and edit 800 ft. of footage on an assigned subject.



Lynn Kirby, work in progress, 1978, 16mm color and black and white, sound film, 20 minutes



Dennis Pies, *Surface Work*, 1978, 16mm color, live performed sound film

Doug Haynes, *Common Loss*, 1978, work in progress, color, sound film, 15 minutes

Sound Track Seminar
Mark Ellinger
The course will cover the operation and use of sound recording and reproduction equipment. We will begin by examining the equipment and discussing the basic electronic theory necessary to understand the controls and their parameters. The focus will then shift to using the equipment creatively to produce rich, concise soundtracks, beginning with organizing the original concepts and recording them, and continuing through editing and mixing procedures.

Sound
Don Lloyd
This is a two semester course—*Beginning* in the Fall and *Advanced* in the Spring. No prerequisites, nor musical or technical background are required for the *Beginning* class, although a substantial footing in the worlds of sound will be gained by those wishing to take only the first semester. *Beginning Sound* or the permission of the instructor is *required* for the Advanced class. *Beginning Sound* will include: using tape recorders and microphones, live recording sessions, tape editing and composition, field trips to studios, introduction to synthesizers, and a survey of modern composition.

Advanced Sound will include advanced work in the areas listed above, but will also concentrate on individual students' sound pieces and produce the *Spring Sound Show*.

Though composition for film is a topic in *Beginning Sound*, those wishing to work primarily in that area are referred to *Sound Track Seminar*.

Dramatic Narrative
George Kuchar
In this class we will create scenes that will tell some sort of story, in the long run. This will mean that class members will alternate as actors, camerapersons, set designers, lighting persons and directors. It will be a workshop class with the work done during class time. Scenes will be written and executed on the spot.

Optical Printing
Simon Edery/Anthony Reveaux
The optical printer offers the artist one of the best chances to be a twentieth century magician. Almost any idea can be transformed into a "pseudo-reality" if it is met with enough informed patience and innovative zeal. The approach of this class is to provide students with the critical insight and technical facility needed to realize the meaningful statements in composite moving imagery that our equipment is capable of delivering. No prior knowledge or experience with opticals is assumed. Footage will be produced and analyzed during class time.

Soul-Making: Androgyny in Art and Life
James Broughton
Open to all majors. No prerequisite in film required.
This is a class in experiencing self. This is a class in experiencing the adventures of the soul as living realities. This is neither a lecture nor a technique class, but an intimate seminar situation which uses every means necessary to enrich a polymorphous experience.

Each student is expected to take the risk of discovering himself, of recording and living out his imaginal world, and of sharing it creatively with other students. To assist in this exploration there will be group rituals, secret field trips, and seasonal celebrations, as well as individual conferences with the instructor. The experience of the class presumes that the mythic image of the bisexual Androgyne expresses the psychological reality of the human soul, and that love of self, love of comrades, and love of God are essentials to the awareness of every mature artist.

Meetings will be of varying duration and on a flexible schedule.

Prerequisite: hermaphroditic consciousness.

Class requirement: Because of the ongoing nature of the experience, regular attendance is compulsory. Enrollment limited to 17.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

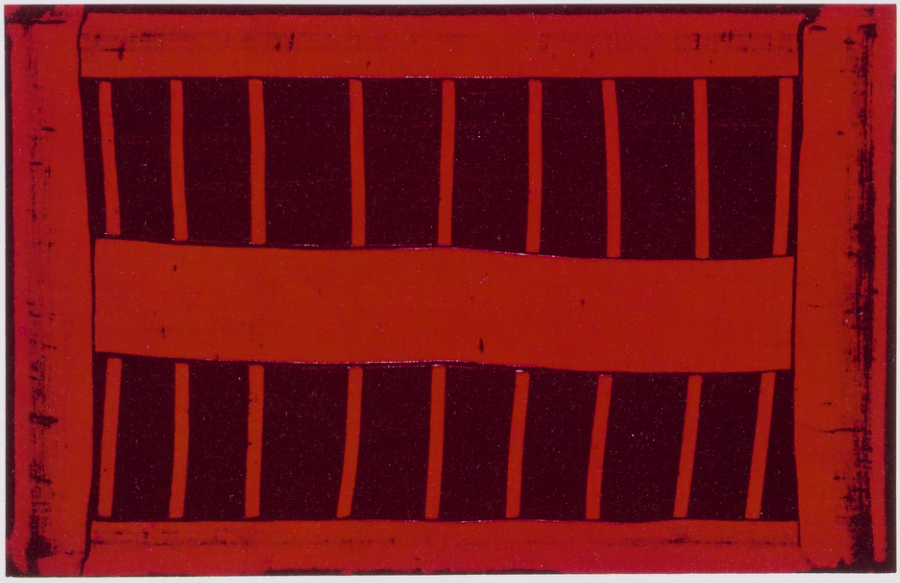
Filmmaking

Courses	Semester 1st	2nd
First Year		
Beginning Filmmaking A, B	1	1
History of Filmmaking	1	1
Modern Art History	1	
English	1	
World Studies Introduction		1
Studio Elective		1
	4	4
Second and Third Years		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World History Elective		1
	3	3

Requirements for BFA degree: 30 courses

Sandra Davis, *Untitled*, work in progress, 16 mm color and black and white, sound film

Diane Kitchen, *Untitled*, 1978, 16mm color sound film



Mary Heilmann, *The First Vent*, 1972, acrylic on canvas, 23″×16″

Painting

Our faculty of working artists, teaching painting and drawing, embody a wide range of directions, commitments and information. There is, however, a shared belief in the individual student and in his/her drive to create and employ a felt source for his art. This is supported by the primacy of the one-to-one critical relationship (instructor-student) throughout the department. Students come to us with diverse dreams, expectations, and levels of development. Our task is the difficult one of guiding and nourishing the tentative and unfinished. We acknowledge and encourage the ambiguity and uncertainty surrounding the student-artist's yearnings. We focus on the particular personality in order to recognize the complexities and to force the issues.

The instructor is asked not to teach a syllabus covering specific material for presentation to all students in any class. Each instructor writes a 'context of study' for the class in order to indicate his/her primary concerns. We feel that the artist-teacher basically teaches 'oneself': experiences, convictions and knowledge; activity in the studio, the literature, the total make-up. This is presented in the order and at the rate which, in the instructor's judgment, will be best related to the needs of the individual student.

We require the maintenance of an open and on-going dialogue. We strive to provide inspiration, as well as pressure toward the assumption of responsibility by student-artists for their art. It is our conviction that painting is protean, and can be elucidating, marvelous, and the assertion of a vital identity.

Two semesters of Beginning Drawing are required for further work in drawing; the same is true of painting.

After fulfilling the beginning requirements, the student may select any further courses in the department according to his/her developing interests. All courses listed are for one course credit.

The Studio Program: This consists of independent work with a faculty advisor. Participation in a critical seminar is also required. Semi-private studios are provided. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite: third or fourth year standing.

Beginning Drawing

Bill Geis
Drawing from the model and from other less often used sources. The emphasis will be on the amount and quality of work in that order so the student should be prepared to work outside of class as well as in class (all media).

Julius Hatofsky
An introduction to drawing using the figure and surrounding space along with a range of values in black and white and color in various media (charcoal, ink, tempera, acrylic) to provide a solid foundation of drawing skills.

Mary Heilmann
This course will include the use of physical and mental exercises to help the students call up their own unique imagery, the study of historical and contemporary ways of making drawings, as well as the practice of drawing.

Ivan Majdrakoff
I stress a rapid class tempo using lecturing, specific problems, and constant drawing. A basic structural attitude will be assembled. There will be an accent on concepts relating to technique and organization theory. Work will be done from a variety of models, situations, and the imagination. Basic coping with the figure will be balanced with time spent on attitudes about drawing. Outside work on specific problems will be required. Often there will be class problems, combined with frequent individual consultation, and some seminar critiques.

Howard Smagula
This class will seek, through intensive studio experience, development of a visual vocabulary for personal expression through drawing. Historical precedent will serve as a basis for meaningful work in the present.

Franklin Williams
The course will be concerned with the formal elements of art and an attempt to clarify the problems in drawing as a beginning experience. Students will be given individualized programs of study after thorough review and discussion of their work. There will be frequent critiques, slide lectures. Models will be available. Use of a wide variety of media.

Further Drawing

Drawing for Sculpture
Richard Berger
We will examine the role of drawing in the process of sculpture making from the standpoint of several different attitudes:
a) Literally describing and revising the nature of an object two dimensionally before it is actually built (Giacommetti, Moore, Marini).
b) The drawing as a schematic that is integral to the construction and/or full understanding of an object (George Wantongerloo, Marcel Duchamp, William Wiley).

Howard Fried
"Have you ever wished you could draw well? How do you know you can't? Here's your chance to find out if you have what it takes to be an artist..."—Famous Artists School of Westport, Connecticut

Bill Geis
Work from the model, set ups, and light and sound with emphasis on amount of work and hard evidence of same.

David Hannah
This course will attempt to foster flexibility of approach to thinking/making with drawing materials, examining various directions and possibilities. We will explore space-making, scale, figure/ground, and perception/conception. Through these processes the personal issues for the individual will be encouraged to develop. Although this is not a figure-drawing class, a model will be available part of the time as a focus for the drawing act. Broadly interpreted assignments will be given as needed. Attendance is required.

Julius Hatofsky
Students will compose on paper working both from the model and imagination in various media. Space, color, imagery and scale will be emphasized so that the transition from drawing to painting will be a natural and resourceful one.

Bob Hudson
To explore drawing as a means of communication of visual information. Model will be available.

Al Light
The class will be based on the making of visual decisions during intense work. We will work from a model at times and I will work with each individual relating to his/her inventions, ideas, and imagination as helpfully as possible.

Ivan Majdrakoff
It is hoped to gather an intense group with a deep concern for drawing. Individual attitudes will be seriously tested. Clarity as to competence and possible future directions will be sought. General group speculation will consider drawing in history, its position today, and new possibilities. Critiques, studio visits, trips, problems, and general stimulation towards even greater drawing involvement will be the probable pattern.

Howard Smagula, *The Value of Art III*, 1978, photo-emulsion, gouache, 28″×21″

Carlos Villa
Weekly assignments and class critiques. Individual 'one to one' consultations on direction of personal/class semester projects. Media exploration in terms of individual projects. Drawing and/or painting from the model and still life. Visits with artists in class, to artists' studios and exhibitions. Film and slide presentations also.

Workshop in Drawing, Process, and Thought
Howard Smagula
An exploration of contemporary modes of thinking and working in the visual arts. A studio course designed to acquaint the student with new possibilities for personal work in today's diversified art field. Open to upper-division students, this course requires both in-class and outside work. There will be a required and optional reading list with special books placed on the reserve shelf. Assignments will be given at first, but eventually self-initiated projects will replace them.

Beginning Painting

Robert Colescott
The development of personal imagery in conjunction with parallel development in material skills and structural knowledge is basic to this course. There will be aid in planning problems and experiences on canvas and other supports designed to engender awareness of the fundamentally creative qualities of the art. Individual and group discussions, critiques, and lectures are important as aids to developing awareness and understanding of ideas and skills such as expression and form.

David Hannah
An approach to the basic aspects of painting: color, form, subject, light, material and studio methods. We will work toward an understanding of aesthetic significance and imaginative reality, rather than 'self-expression.' Slides and informal talks; encouragement toward personal commitment and long-range goals.

Julius Hatofsky
Students will compose on canvas either working from the model or imagination. Use of oil or acrylic. The use of material in a full and uninhibited manner will be stressed. Basic painting problems will be dealt with along with maintenance problems (stretching and sizing of canvas, mediums, tools).

Bob Hudson
Designed for students who have already achieved a degree of self-direction. Not limited to paint.

Ursula Schneider
My interest in this class is to get students started painting intuitively. The emphasis will be on the immediate experience of the paint and the painter, not on perfecting a style. We will develop a dialog focusing on the resulting development of personal growth within the paintings. The class will open with some assignments dealing with specific questions such as color and form and will work through to establish a relationship with these questions. There will be a number of class critiques to provide the student with feed-back. The student is expected to work outside the hours of regular class contact.

Carlos Villa
Problems of beginning painting. Use of oil paint, etc. Painting from model, still life, imagination, or outside interests. (Must work in class.) Visits with artists in class—to artists' studios and exhibitions, film and slide presentations.

History of Painting
Jan Butterfield
A highly humanistic artist's eye view of the historical evolution of painting in the Western world. This two-semester course will begin with cave painting and come up through the present. The first semester will move from the Renaissance through contemporary art. Individual artists and works will be examined with an eye to the present. In what manner have they influenced the art of today? Why are they considered 'important' and why is their contribution relevant to us?

Spray Painting
Tom Akawie
Highly structured class. Limited to 12 people. Full attendance required. Beginners are given projects to develop technical skills and sensibility to manipulation and care of equipment. Spraying done on a variety of surfaces with non-volatile paint (acrylic, water color, and ink). Problems include glazing techniques, gradations, flat coverage, line exercises, color problems, and naturalistic effects of light, color and space. Air equipment is supplied by the school. Note: Spray masks must be furnished by the students.

Further Painting

Tom Akawie
Further extensions of principles outlined in Beginning Spray Painting.

David Hannah
I am interested in the individual's commitment to personal issues, and will seek, and respond to, a sense of ferment, involvement, and emotional density. I consider the space and illusion of the painting surface as actual and particular, as well as a metaphor for being in the world; as metaphysical. There is no solution, as there is no problem (Duchamp).

Mary Heilmann
This course will include the use of physical and mental exercises to help the students call up their own unique imagery, the study of historical and contemporary ways of making paintings, as well as the practice of painting.

Tom Holland
Individual instruction with students who bring work to class or work in school studio. Each six weeks there will be group or class critiques. Students are al-

[How was this reproduced?]

DECLINE OF THE WEST 1978 OIL ON CANVAS 5'X7'

8/12
79

John Whitehead, *Decline of the West*, 1978, oil on canvas, 5′×7′

I CANT BELEIVE IT

Tom Holland, *Luna*, 1977, fiberglass, 102″ high. Collection of Whitney Museum of American Art. Gift of Mr. and Mrs. Raymond J. Learsy and Anonymous donor.

lowed to work in own studios as long as they meet with the instructor once a week.

Bob Hudson
Designed for students who have already achieved a considerable degree of self-direction. Not limited to paint.

Ursula Schneider
This class will introduce other possible painting methods and materials to enlarge and confront the 'entanglement' of student work, as well as to experience and sort out what comes closest to the student's perception and ideas. This activity will demand taking risks and a lot of persistent work for its successful development. There will be several class critiques on ongoing paintings. The student is expected to work in class as good inspiration comes from regular contact and an intensive working atmosphere.

Sam Tchakalian
Instruction in the fundamentals of painting. Guided work from the figure, still life, and abstract paintings. Class critiques. Emphasis on the individual's attitude and idea of painting. All painting media are used.

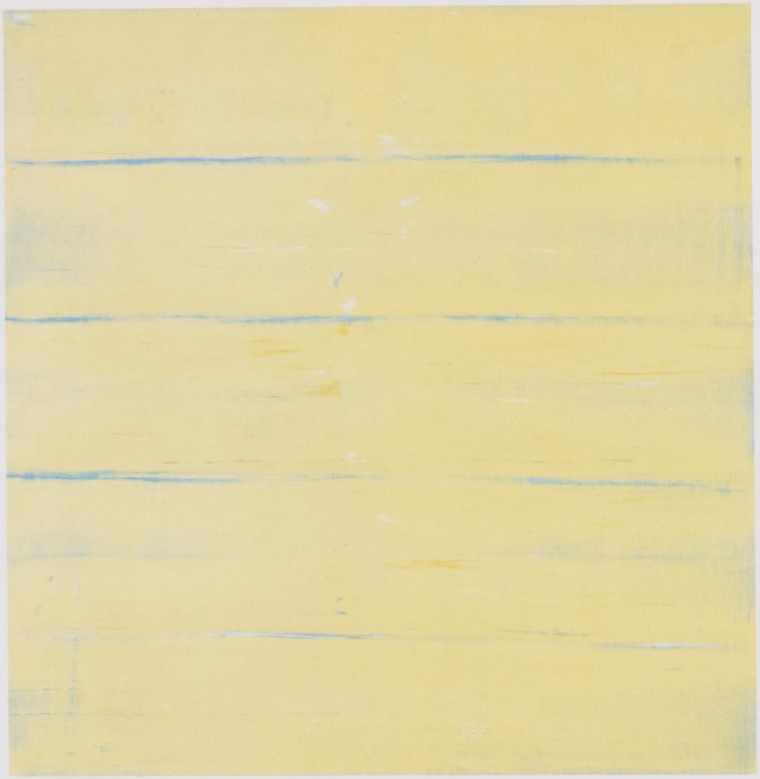
Franklin Williams
Instruction in fundamentals of painting, line, form, space, values, design, balance, color, light, rhythm, texture, perspective, abstraction, use of figure. Class critiques. Emphasis on the individual's attitude and idea, with the aim to hopefully help the student to be able to blend his or her experience gained in life with the natural qualities of the art medium, so that their art in time may truly be a reflection of the spirit, through a true introspection, and an awareness of self.

Studio Program Seminar

Bob Hudson
Looking at work every four weeks, minimum. Talking about what is happening.

Ursula Schneider
We will meet every week for group critique and discussion on the work produced and other art issues. I see the class

Julie Javrotsky, *Climax II* , 1978, acrylic, veil installation, 11′×8′×8′



Sam Tchakalian, *Chopped Liver*, 1978, oil on canvas, 48″×48″

Robert S. Slote, *Untitled*, 1978, acrylic, 7′×9′

as an organic, structured event which will find its way through our work together.

Interdepartmental Studio

No prerequisites. Open to all majors. Studio elective credit.
Howard Smagula
This class, by bringing together a diverse cross section of media interests, will examine common concerns that run through all the visual arts regardless of materials and processes used. Class meetings will be utilized for discussion, review, and presentation .

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Painting

Courses	Semester 1st	2nd
First Year		
Painting 1	1	1
Drawing 1	1	1
History of Painting 1	1	
Modern Art History	1	
English		1
World Studies Introduction		1
	4	4
Second Year		
Painting	1	1
Drawing	1	1
History of Painting II		1
Studio Elective	1	
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Requirements for BFA degree: 30 courses

Carlos Villa, *No Play*, 1978, body and face impressions with Liquitex paint, glue, on raw canvas, 81″×90½″

Photography

The main purpose of the program is to develop a highly creative photographer, one capable of making photography a fine art and life's work. We treat the light-action substance of our medium as a palette rather than auto-mechanized light switch. The mechanical and chemical aspects are understood as the vehicles of photography's being and structure; and therefore, all paths of aesthetic practice and expression will be considered. This is reflected by a large and broadly disciplined faculty, for the communicative reality of good photography relies upon clear perspective seeing and its aesthetic realization through technical dexterity.

Photography Expression A is prerequisite to B. A and B are prerequisite to any course in further photography. A and B and one year in further photography are prerequisite to History of Photography.

A student may not enroll in more than 2 courses in photography each semester after completing the first year requirements.

All courses listed are for one course credit.

Beginning Photography

EXPRESSION A

Jerry Burchard
A class involved with individual growth.

Color Theory
Jack Fulton
The rudiments of photography with color and prints made by the negative process. Color is what we and the camera see in common, yet few serious photographers have worked in this aspect of the medium because of its past complexities.

Ingeborg Gerdes
An introduction to the tools and techniques of black and white photography (camera, film, print) and their application in making a photograph to become one's own statement. Through darkroom sessions, group assignments, critiques and discussions, we will come to an understanding of what a photograph is and what it means to us.

Pirkle Jones
The course will be darkroom work, demonstrations, photography in the field and critiques. Equal emphasis will be on the craft of photography as well as aesthetic considerations in straight photography and the experimental. Photographs by the instructor, Ruth-Marion Baruch, and others will be viewed. There will also be a visit to the studio home of the instructor. Portfolio of finished work at the end of the semester required.

Photography for Artists
Barbara Jo Revelle
The aim of this course is to introduce the artist to a wide range of imaging systems and techniques, from black and white and color slides and prints to generative systems, and to make them available as tools. The course will cover experiments with paper and film, small camera operation, roll film processing, enlargement and finishing, as well as an introduction to commercial color materials and Xerography. Technical proficiency, however, will be viewed only as a point of departure. My real emphasis will be to help students evolve a personal camera vision and to understand the peculiar powers and potentialities of photography and how these may be used in one's own art making activities. Some theoretical readings will be undertaken for inspiration.

EXPRESSION B

Ellen Brooks
Instruction is provided through lectures and studio projects involving photographic seeing, image associations, picture structure and your personal use of photographic information. The emphasis in the classroom is on the work and working through of ideas. To facilitate this, we will look at a lot of work and have individual meetings a few times per semester.

Portraiture and the Nude
Judy Dater
The human portrait and nude will be the subject. It will be explored with both small and large format cameras. There will be individual and group critiques, field sessions, slides, models, demonstrations, guests, and general discussion. Specific assignments will be given and required. Individual approaches and techniques will be encouraged.

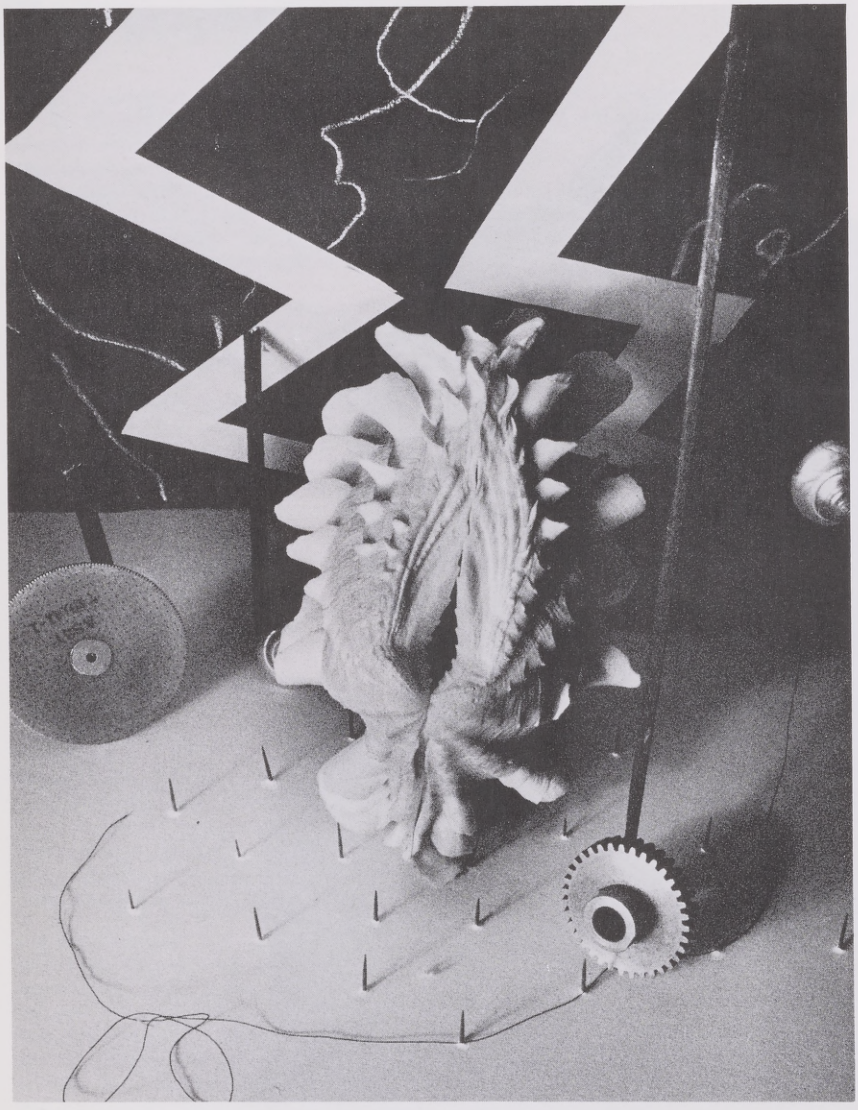
Reagan Louie
A course that examines the relationship of photographers to their medium. Motivations, mediations, and values will be critically reviewed. Critical consciousness and practice will be collectively instrumental in this process.

Further Photography

Ellen Brooks
The class is structured to enable the student to explore and speculate on the nature of his/her work. This occurs through group critiques and individual meetings with emphasis on the realization and finalization of individual projects.

Ellen Brooks
Further extensions of experimental photographic work with emphasis primarily on the realization and finalization of individual projects.

Harry Bowers, *There?? There!!*, 1978, dye transfer, 30″×40″



Yura Adams, *Shell*, 1978, black and white photograph, 16″×20″

Wood & Streams
Jerry Burchard
A series of field trips through California, starting in small parks and winding up through some wilderness.

Visual Anthropology
John Collier
Anthropology for artists—painters, sculptors, filmmakers and still photographers as a visual experience in the function of man and his society, an experience in the culture of Ancient man and Modern man, of the West and the East and the drama of the Native American and Eskimo. Visual anthropology is a seminar based heavily on the field work of the participants so that we can see each other as contemporary natives with exotic structure and life ways. Assignments are in writing and mixed media. We will educate each other with super 8 recordings and still imagery so that we gain a visual grasp of ourselves and anthropologically, the world around us. This course will be taught largely with film—that will be the core of the anthropological discussion.

Linda Connor
An advanced course in individual growth. Students will be considered mature enough to be working in a self-directed manner and will be expected to participate generously in the class dynamics. Historical and contemporary work will be shown and aspects of aesthetics discussed.

History of Photography
Robert Dean
A survey covering the 19th and 20th centuries, placing each photographer discussed in his/her historical context. The nature of the photographic act will be examined, as will the question of photography vs. painting, and the influence of each on the other. Social and technological developments will be looked into in terms of their influence on this medium. The work of many photographers will be viewed; there will be several reading assignments, and a written paper will be expected.

History of Photography
Minnette Lehmann
A comprehensive look at the medium of photography from 1839 till today. We will study the work of the important early photographers, the Photo-Secession, 20th century camera vision, art photography, and the vernacular of photography such as snapshots and fashion. One written assignment will be required.

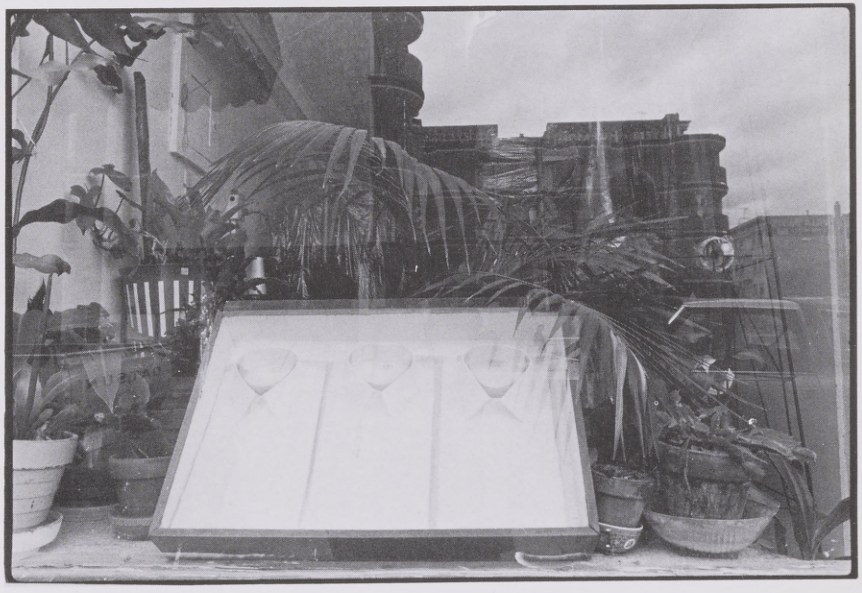
Color and Black and White
Jack Fulton
Advanced color and black and white (no chemistry provided for color)—continuation of the development of one's pictorial relationship with the world.

Jack Fulton
Admittance by permission of instructor only. This class is for those who already have a portfolio and wish to expand its direction or enlarge its scope. Much dialogue will be encouraged and interaction among participants is a necessity. Bring work to first day of class and expect a hardworking mature relationship.

View Camera
Pirkle Jones
Mastery of the operation of the view camera is not an easy process and does require much physical energy; however, those with a strong motivation will benefit from the study of this system. We will study the mechanics of the view camera and relate its use to our creative needs. Only view camera work will be critiqued. There will be a visit to the studio home of the instructor and Ruth-Marion Baruch to view fine prints and those of other photographers. One camera will be issued per two students; however, ownership of a view camera is highly desirable.

Reagan Louie
A course that examines the relationship of photographers to their medium. Motivations, mediations, and values will be critically reviewed. Critical consciousness and practice will be collectively instrumental in this process.

Judy Dater, *Hide*, 1978, black and white photograph, 16″×20″



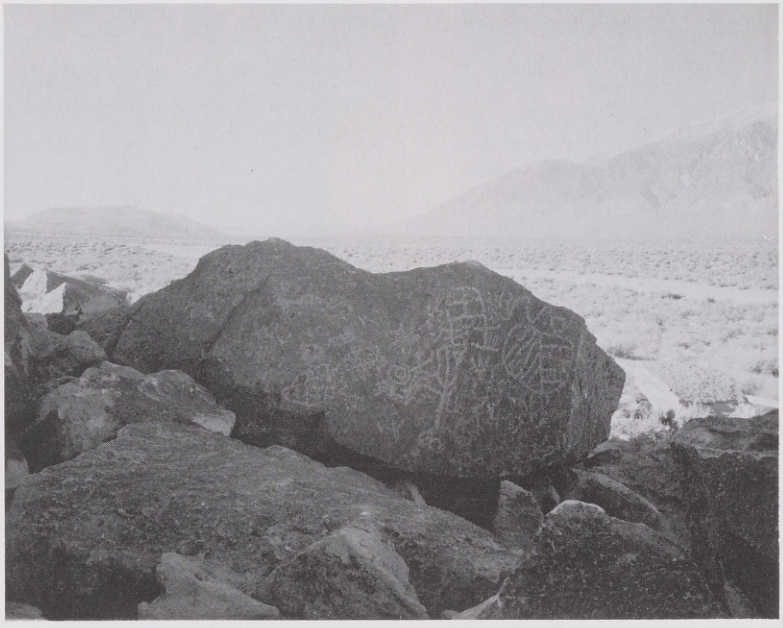
Michael Kemper, *Untitled*, 1978, black and white photograph, 11″×14″

Dan C. Bockmier, *Fort Mason*, 1978, color photograph, 16″×20″

The Situation of Photography
Reagan Louie
Through dialogue and cooperative action, this course will examine the motivating values that influence the broad activities within photography. The goal of the course will be at least two-fold: the evolution of a transformative critique that will address discerned problems, and the development of a critical awareness of one's own experience and practice.

Reproduction as Reproduction / Reproduction as Original
Donnalee Phillips
Reproduction as reproduction/reproduction as original: A course which explores the photographic book as an original art object as well as in its traditional role as reference to unique print. The uses of text, context, format in supporting or contradicting the meaning of the photograph will be encountered, and all techniques for producing the artist's book and the mass-produced book will be unfolded, making the participant in this class prepared to produce her/his own photographic book in edition of one or thousands.

Extended Photographic Projects / Photo-Related Environmental Installations
Barbara Jo Revelle
Graduate students welcome. Traditionally the end product of "serious" photo-making activity has been the perceptually based fine silver print, archivally processed, mounted on museum board, and intended for gallery hanging and (tacitly) commercial consumption. More recently some artists have used photography in works which appear to depart from or radically challenge normative forms. These works, which have primarily used photography as notation or documentation of idea, have variously been categorized as conceptual, environmental, or structural. (The latter term loosely refers to a current tendency toward works which are self-reflexive, analytical and/or ontological.) Although an array of contemporary uses of photography in this vein will be viewed and critically regarded, the course is intended to be a STUDIO course for students interested in exploring alternative uses of photography in their own work. During the semester each student will install a photo-related environmental piece in a non-gallery space. Students will be asked to relate their photo-making activities to broad social, theoretical and environmental concerns, as opposed to making photos according to established criteria. Accordingly, the many implications of reinserting photos into the every-day-world, using them as part of performance pieces, inter-media pieces, experiments, and other extended projects will be explored.



Linda Connor, *Untitled*, 1978, black and white photograph, 8″×10″

Media Theory and Photographic Practice
Martha Rosler/Allan Sekula
This course seeks to provide a critical background for work with photographic media. Our emphasis is on the social character of photographic communication, on the historical relationships between artifact and social context, between language and image, between visual representation and political power. How is photographic meaning constructed? How do we read photographs, what knowledge do we gain from them, what are the roots of the cult of photographic truth and its obverse, the cult of the photographer-genius? What options are open for the working photographer and artist in a period of cultural crisis?

We'll examine both the privileged and mundane uses of the medium, looking at advertising, picture magazines, film, television, and video as well as historical and contemporary examples of "art photography." We'll take a good long look at the problems of documentary. The class will involve reading and discussion as well as studio projects.

Hank Wessel
Course will concentrate on the inherent problems and characteristics of the medium, with critical evaluation of work based on the exploration and investigation of specifics within a singular image

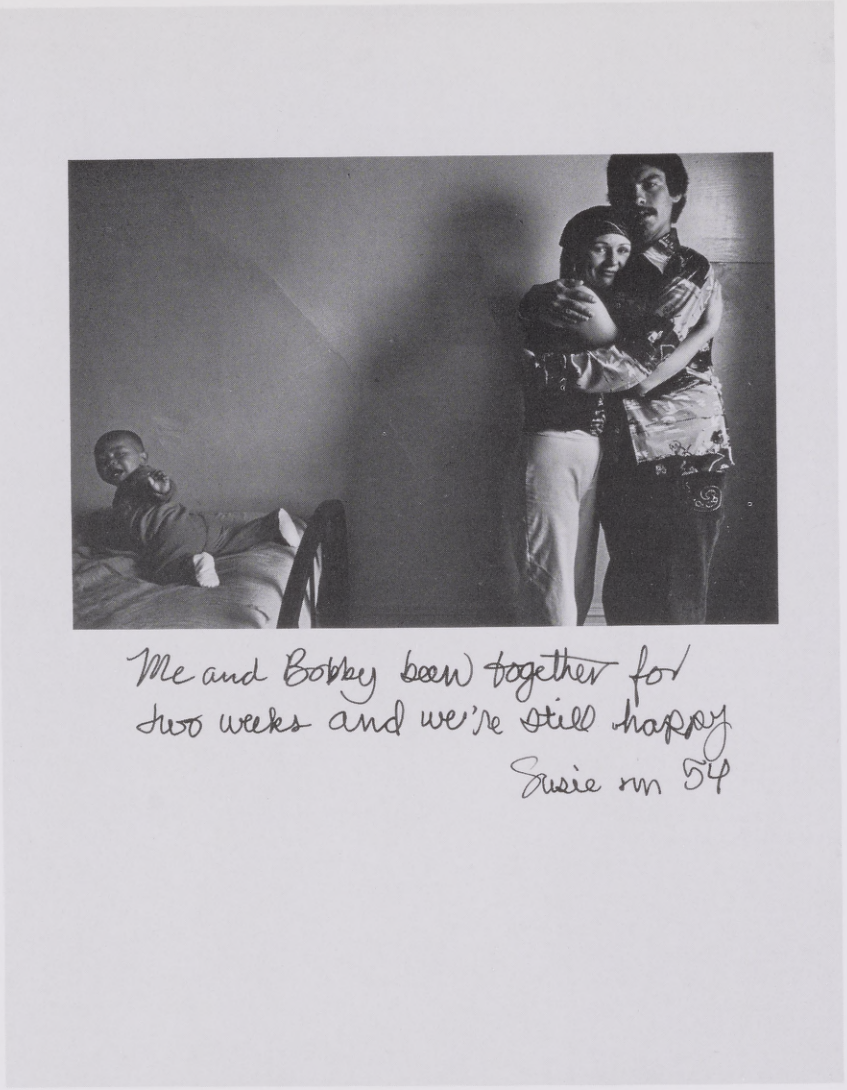
as well as the appearance suggested by the general nature of a group of photographs.

Bill Zulpo-Dane
Class activities will include: looking at photographs, yours, historical examples emphasizing the families Atget, Kertész, Brassai, Bresson, Evans, Frank, Winogrand; looking for our language of art experience; reading material; writing; picture taking assignments; class presentations; individual conferences; final projects; some Vivaldi and Brahms; some Cézanne and Pollock; some Neruda and leaves of grass.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Photography

Courses	**Semester**	**1st**	**2nd**
First Year			
Photographic Expression A, B		1	1
Modern Art History		1	
English		1	
*Studio elective outside major		1	1
Art History Elective			1
World Studies Introduction			1
		4	4
Second Year			
Studio courses including at least one in the major but not more than two		2	2
Photo History		1	
Studio Electives			1
World Studies		1	1
		4	4
Third Year			
*Studio courses including at least one in the major but not more than two		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major but not more than two		2	2
Art History Elective		1	
World History Elective			1
		3	3



Jim Goldberg, *Untitled*, 1978, black and white photograph, 11″×14″

***Required Electives**
One course in each of the following:
Drawing
Painting or Sculpture
Printmaking
An additional course in any of the above

Requirements for BFA degree:
30 courses

Printmaking

Our primary objective is to teach the art of making prints; our primary educational focus is the student as artist-printmaker. To this end, all of our classes confront the student with the peculiar nature of the print as the subtle marriage between two distinct disciplines: image making and graphic technique.

The faculty is a diverse group of artists who relate to and explore the challenge of the contemporary world through print. The faculty intends to help the student give such purpose and direction to his/her creative energies that upon graduation he/she will have the necessary skills and desires to continue the process of individual development as a mature artist. The courses are planned to give the student both technical instruction and the exchange of aesthetic viewpoints necessary for development; the department is organized to provide a workshop environment conducive to total involvement as a developing artist for those who have chosen to work in the printmaking medium.

A is not prerequisite to B. Beginning Printmaking A, Lithography and Silkscreen, must be completed before further work in these media is undertaken. Beginning Printmaking B, Relief and Etching, must be completed before further work in these media is undertaken.

All courses listed are for one course credit.

Jeanne Mullen, *Fingers Like Fishes #1*, 1978
lithograph, 12″×14″

Beginning Printmaking A

Lithography/Silkscreen A1
Carol Levy/Erin Goodwin
Lithography: Students will be introduced to all the basic lithographic procedures, materials, equipment procedures and techniques related to the preparation and printing of a lithograph. This will be done on both lithography stones and aluminum plates. Demonstrations, critiques, lectures and individual instruction will be utilized in order to facilitate an understanding and give the student the broadest range of information. Students will be encouraged to experience, explore and incorporate the vast potentials of the lithographic process as they apply to themselves as image-makers.

Silkscreen: Students confront the screenprinted image, examine its potential relative to their own ideas and imagery. They are introduced to all basic techniques of screen printing, including the building of the basic screenprinting equipment and use of varied stencils: wax and glue resists and photostencil processes. Instructions are also given to registration procedure for multiple color printing and the creation of editions of prints. Through critiques in class and individual consultations, a development of the philosophy of the unique artist as printmaker is fostered. A loose assignment which prompts the testing of ideas and concepts, and verbalization about those ideas and concepts will be given periodically.

Lithography/Silkscreen A2
Carol Levy/Frank Holmes
Lithography: see description A1 above

Silkscreen: This course deals with the screenprinting process in a workshop situation. The student will be encouraged to investigate stencil printing as a means of developing and finalizing imagery in a two-dimensional work of art. Conceptualization and methods of image formulation will be a primary concern in hopes that this knowledge will lead to new areas of awareness and visual perception. All basic techniques will be explained and demonstrated. This includes building a screen, and all the handmade and photographic stencils. Other special photographic effects such as posterization, line spread, and the use of halftones will also be demonstrated. In return, the student will be engaged in the translation of the conceptual aspects of this activity to the actual production of a printed edition. Group participation is encouraged during critiques.

Beginning Printmaking B

Etching/Relief B1
Michi Itami/Pam Beedle
Etching: This course is an introduction to the media of etching and intaglio. Students are encouraged to develop their own imagery and find the techniques which are most useful for their particular kind of image whether it be figurative or abstract. To facilitate this, all the various methods of making plates, such as hard ground, soft ground, dry-point, mezzotint, sugar-lift, aquatint, and embossment are explained and shown. Also there are demonstrations on the various ways of printing intaglio plates such as relief roll-up, rainbow roll, multiple plate color printing. Included in the class are lectures and demonstrations on how to prepare photographic images and make photo-etchings. Students are encouraged

to experiment and become totally involved with all the aspects of intaglio so that they know what possibilities the media has for their own image. Individual critiques are ongoing continuously on a one-to-one basis with the instructors and students encouraged to bring in drawings, paintings and photographs so that the instructor can help them adapt their ideas and images to the media of etching. In the latter third of the period group critiques are conducted weekly to discuss the student's growth and development. Included in the class are trips to galleries and museums to see etchings and prints of various kinds.

Relief: A course concentrating on the possibilities for image making particular to the relief processes. Demonstration and studio work is done making additive and subtractive blocks, and using several relief printing methods, which vary widely in their complexity and aesthetic contribution to the final image.

Relief/Etching B2
Richard Graf/Michi Itami
Through lectures, demonstrations, practical studio experience, examples and individual and group discussions, Graf's portion of this course (7 weeks or 15 meetings) will convey to the student the internal and external logic of relief printmaking as a means of creating images. The basic instruction will include collage printing, woodcut, linoleum cut, and photo-relief techniques as well as the possibilities of relief as it relates to the other print techniques. The goal will be to instill in the students an understanding of the potential of relief printmaking —and generally, of all the print media, for creating art. They will be encouraged first to try it, play with it or explore it uncritically ... just do it ... to incorporate the methods and logic of it into their perceptual sensibilities without demanding of the medium some pre-determined effect or result. This beginning part of the course will take about 10 meetings, leaving 4 meetings for students to produce two prints of finished quality where they can select any method or technique or combination to create images from which the prints are made. These two should be at least two colors or more and should represent images which embody their particular inclination toward where they would like their art to go. They are encouraged to create images through the relief materials and methods which reflect their primary interests as image makers. Discussions, suggestions, and individual critiques will be the instruction methods used at this time. The last meeting of the course will be a seminar and general critique where the total seven week experience will be discussed for the purpose of pulling it all together into one comprehensible, integrated whole.

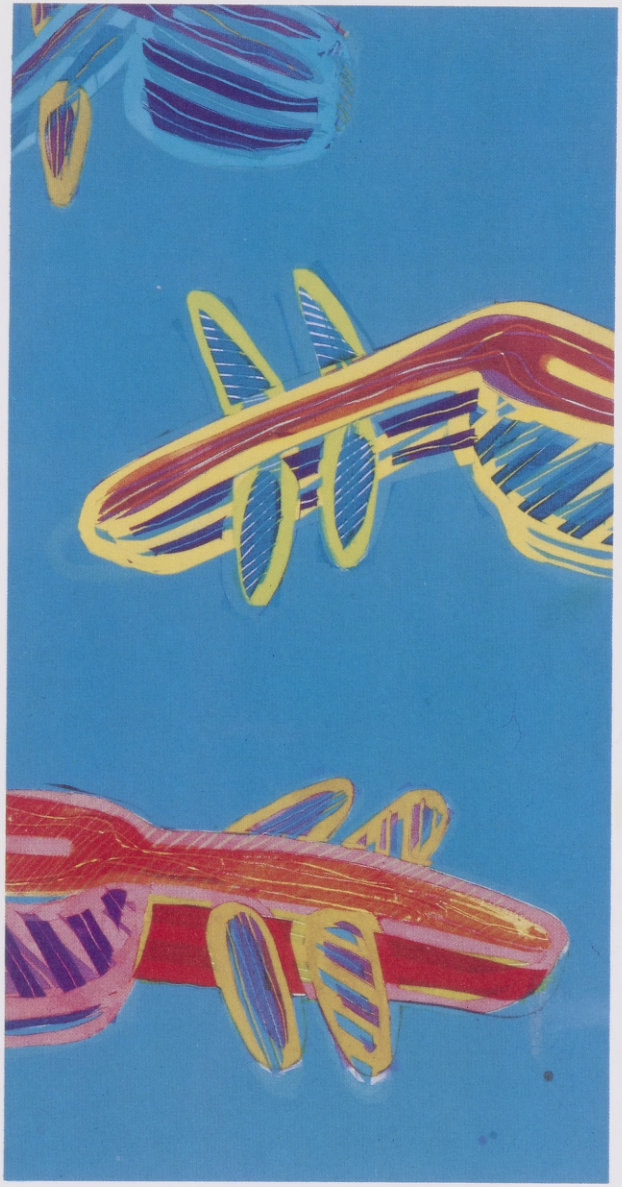
Further Printmaking

Photo-Print
Richard Graf
"I see this course as an experience which will provide for the students the opportunity to develop a perceptual dialogue between the photo processes and their own personal demands for creative insights and artistic resolution in print form. As such, the course will have an experiential component aimed at expanding the creative consciousness beyond the surface level of graphic reproduction. My hope is that in addition to their own over-riding dedication to self-development, the students will also bring to the experience of the course a questioning, open mind, i.e. a willingness to explore techniques and ideas for their visual conceptual possibilities, and be prepared to contribute to the shared interaction that will occur during the critiques and discussions throughout the semester."

Screenprinting
Erin Goodwin
Further work in screenprinting will emphasize both growth within the context of group interaction and growth on the level of individual image-making. Half of the class time will be oriented toward shared experiences and readings, discussions, and finally a group project. Participation in the group dynamics is required. One day per week will be devoted to personal research and image development within the media, one-to-one critiques with the instructor, and preparation of the portfolio for presentation to the class at the end of the semester. The experience of this class should contribute to greater skill in engaging technical aspects of screenprinting, and, more important, evidence of a maturing statement on the part of the student.

Lithography
Gordon Kluge
An in-depth exploration of lithography as a creative image-making process. Work will be done on plates and stone. Color printing will be emphasized. Further exploration of the photo-litho techniques will be presented. Critique of work on a one-to-one basis is a continual process. Curiosity for one's own image and for others is a goal.

Etching
Michi Itami
The objectives of this class are to promote and facilitate the growth and development of each student's work through the media of etching and intaglio. The major focus of the class is the growth and development of each individual's idea, personal image and attitude. This is made possible through weekly group critiques and individual discussions with the instructor. Through close study of their work and discussions about their intent and attitude coupled with workshops and reviews of all the techniques in etching and intaglio, the students are encouraged and stimulated to make etchings of original quality. Various kinds of imagery whether it be figurative, photographic or abstract are considered seriously. However, the quality of visual image and the clarity of the communication are always assessed and stressed. Students are encouraged to bring in work in other media, such as drawings, painting, and photographs; these are considered as well to help the student develop his/her image or idea in the medium of etching. Workshops in multiple plate color printing, viscosity roll-up, chine colle, mezzotint and engraving along with a review of all the basic techniques in etching are included in the class. But, they are all considered auxiliary to the major focus of the class; the growth and development of each individual's work through the basic structure of weekly group critiques. During the semester there will also be trips to museums and galleries, guest lectures when available and a trip to the Achenbach Foundation at the Legion of Honor Museum to see original prints.

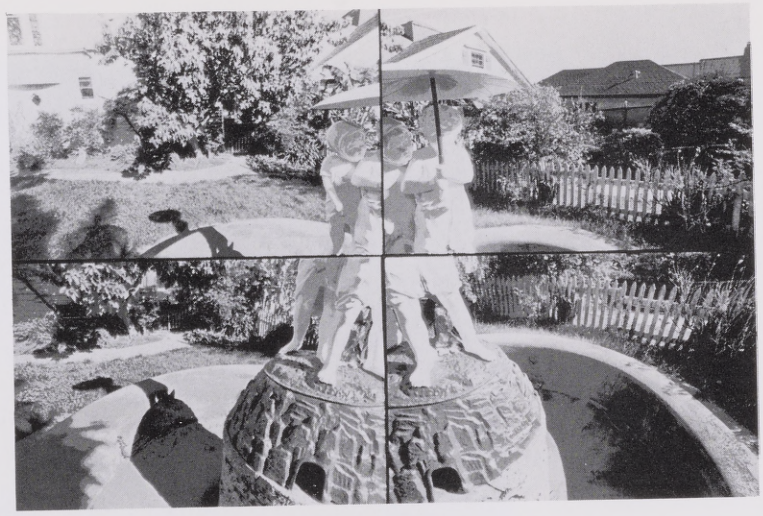


Stephen Mason, *Untitled*, 1978, monotype-relief and hand coloring, 28″×39½″

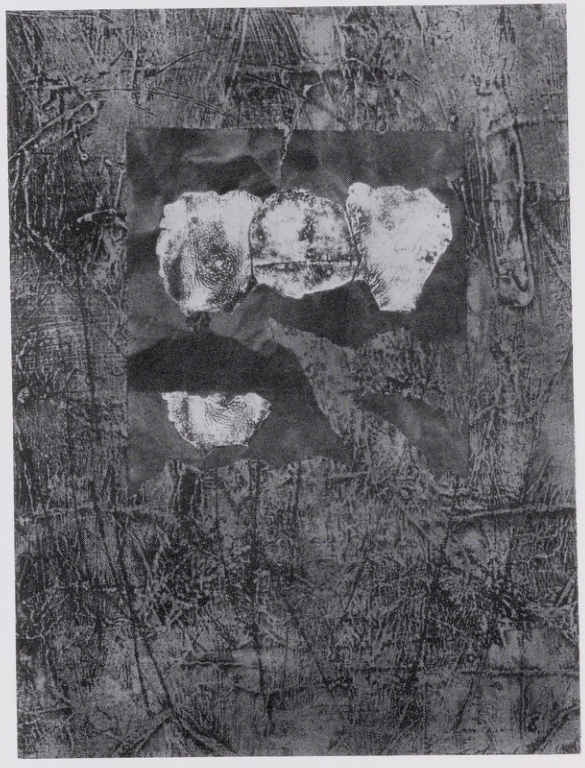
Advanced Seminar
Richard Graf
Prerequisite: One semester in Further Printmaking.
"My expectation for this course is for it to be a continuing series of discursive and perceptual events which are meant to accomplish two things: First, to expand the students' critical awareness of their own personal development into more mature beings (artists) and second, to provide the space where more general concepts and attitudes can be explored with the intent of expanding their insights into the historical and cultural experiences we generally call Art (though I would like to think we might even explore areas of thought and experience not called art). Since the seminar is for advanced students, it is expected that they will be self motivated and will be thinking and experiencing work on their own. In addition, there is the important implication that all students will contribute to the on-going dialogue which is so vital for any event to succeed."

Advanced Seminar
Gordon Kluge
Prerequisite: Advanced standing at SFAI. One semester of Further Printmaking.
The concept of this course is based on a room in which conversation about art will take place over time. To make this work, students must attend. We will discuss "stuff" that can be seen, the extensions of the artist's thinking. The course will deal with:
1. curiosity for one's own work
2. the potential of developing curiosity for other's work
3. a mixture of the "real world" and other "real worlds"—brought together and kicked around for extended time
4. suggested slide viewing and reading
5. people in all media

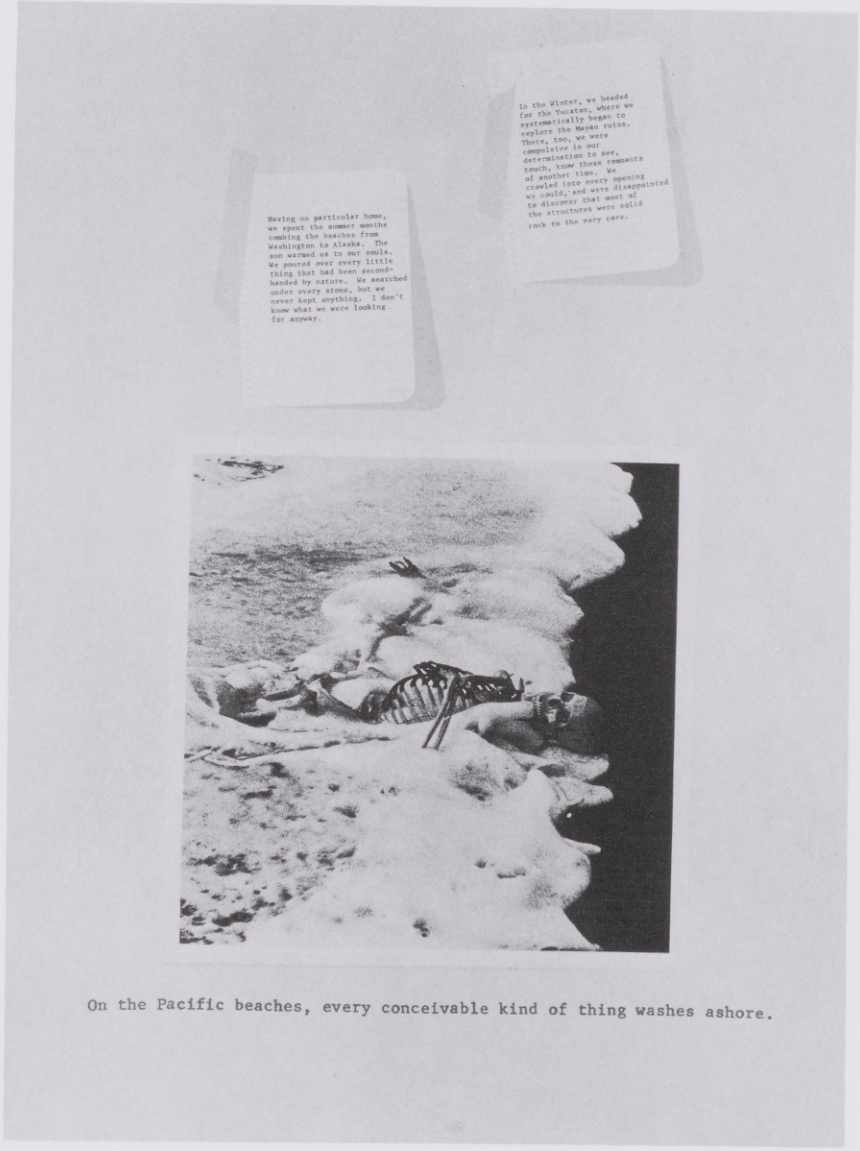
All material is welcome if presented as pertinent to studio behavior and thought.



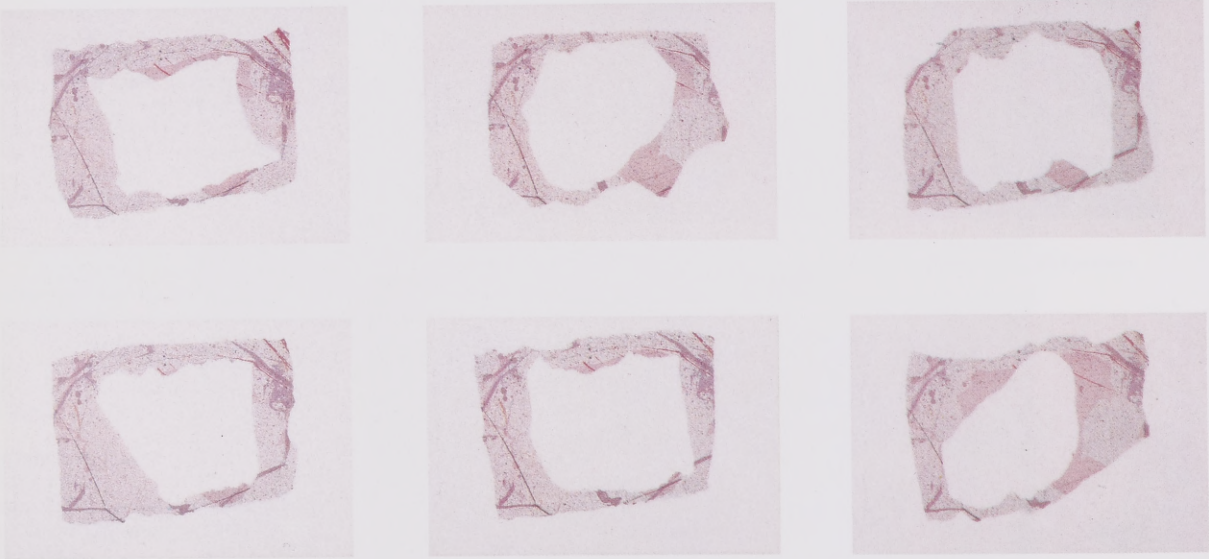
Lisa Irwin, *Ghosts of Children, The Glade of Grass Replies*, 1977, silkscreen, 22½″×30″



A. Musashi, *Ex-Stasis*, 1978, lithograph, 21″×28″


In the Winter, we headed for the Yucatan, where we systematically began to explore the Mayan ruins. There, too, we were compulsive in our determination to see, touch, know these remnants of another time. We crawled into every opening we could, and were disappointed to discover that most of the structures were solid rock to the very core.
Having no particular home, we spent the summer months combing the beaches from Washington to Alaska. The sun warmed us to our souls. We poured over every little thing that had been second-handed by nature. We searched under every stone, but we never kept anything. I don't know what we were looking for anyway.
On the Pacific beaches, every conceivable kind of thing washes ashore.

Erin Goodwin, *From the Pacific Journal*, 1978, silkscreen, 22″×30″



Gordon Kluge, *Series Chuan*, 1978, lithographs, 28″×19″ each

History of Printmaking
Marty Keane
This course presents a comprehensive survey of twentieth-century printmaking, beginning with impressionism and concluding with conceptualism. Historical information will be complemented with pertinent cultural and aesthetic data. The emphasis rests on a conceptual understanding of twentieth-century art movements and innovations.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Printmaking

Courses	**Semester**	**1st**	**2nd**
First Year			
Introductory Printmaking		1	
Further Printmaking			1
Studio Elective		1	1
Modern Art History		1	
English		1	
History of Printmaking			1
World Studies Introduction			1
		4	4
Second and Third Years			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World Studies Elective			1
		3	3

Requirements for BFA degree:
30 courses

Larry Thomas, *Reliquary*, 1978, etching, 26″×40″

Sculpture

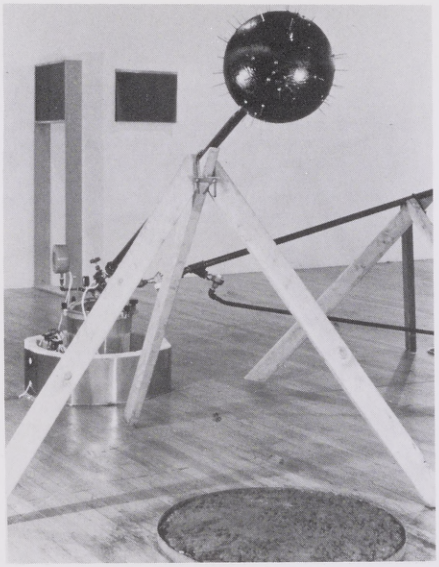
Modern sculpture offers the widest latitude of aesthetic options to the visual artist. Endowed with an ancient tradition and reflective of virtually every cultural and technological innovation, today's sculpture is least constrained by convention. It opens the greatest possible opportunities for personal expression.

A diverse faculty, experienced in a broad range of approaches, provides an array of attitudes commensurate with the scope of sculpture today. Their attitudes display expressive personal concerns through a variety of materials, resources, and processes, and incorporate radical differences regarding fabrication, crafts, scale, environment, performance and communications media.

The sculpture facilities are located in a spacious open studio, affording easy access to shop and loading areas. This arrangement encourages visibility and cross fertilization, yet allows for intimate contact between individual students and faculty. Shop areas include standard equipment for wood and metal fabrication, plaster and clay facilities, and space for experimental media. (Ceramics and Video/Performance utilize adjacent studios devoted exclusively to these forms.)

Two semesters of beginning sculpture are prerequisite to further work in sculpture; the same is true of ceramics.

All courses listed are for one course credit.



Steven Shapiro, *Untitled*, 1978, (detail), metal, wood, plastic, sand, electricity and steam, 5′×3½′×5′

Beginning Sculpture

Richard Berger
In nature, territorial imperatives, mating instincts and defensive postures are all characterized by confronting the adversary or potential mate with a facial or body configuration appropriate to the occasion. The multitude of meanings that are legible in human facial topography by very slight changes in that topography will be the subject of our semester's activity, and an issue that is central to sculpture—manipulating a surface that is intended to confront the viewer. We will start with the human head, in clay, in order to explore this visual language of confrontation. There will be three projects due for completion of the course:

1. The head in clay
2. A piece mold taken from the head which will be used to make three (or more) copies of the head. Each will be manipulated in a different way.
3. A partial or a full figure cast.

Bill Geis
Work in plaster and clay. A step by step process of how to make things in the most expedient way so as to produce a finished thing (some reading).

Al Light
This class will be based on the making of visual decisions during intense work. I will work with each individual relating to inventions, ideas, and imagination, as helpfully as possible.

History of Sculpture
Alan Scarritt
A structural, functional, procedural, cultural and philosophical analysis of the evolution of the sculptural form. History is observed, recorded and analyzed change: a tool or filter which may be used to discern the present. Emphasis of this brief class will be on the ability to see contemporary sculpture from an historical perspective.

Further Sculpture

Bill Geis
A more advanced class that deals with specific problems only encountered when the student has made a considerable amount of work and is ready to make a commitment to their solutions.

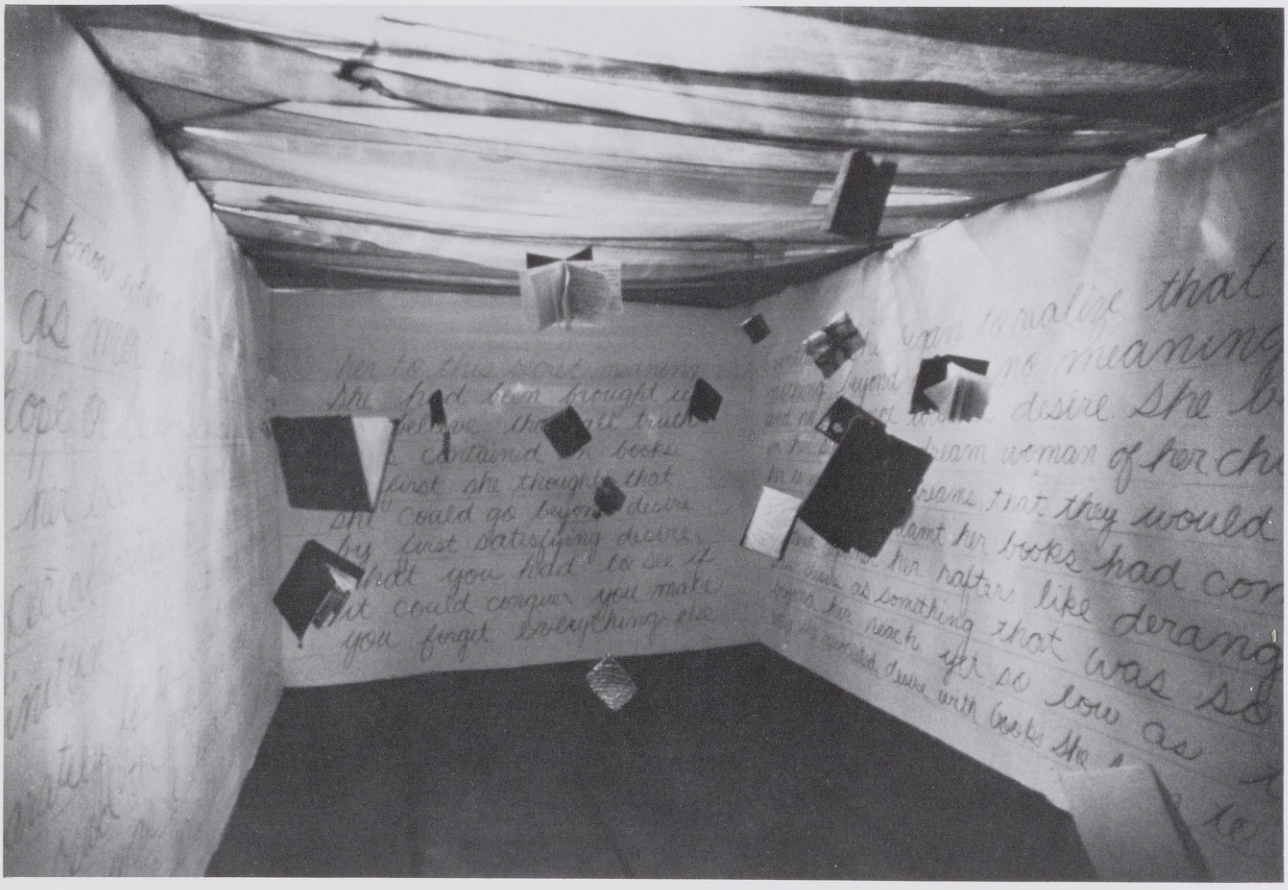
Jim Pomeroy
An advanced course dealing with the diverse elements present in what can only be described loosely as "modern sculpture." The course format is an initial series of broadly interpretable problems followed by frequent *class* critiques as well as a long term self-structured project. Issues may include new music and sound, ephemeral forms (xerox, polaroid, etc.), artists' books, non-static and installation work, experimental media, collective and collaborative work, social content, perception experiment, and pragmatic concerns of the artist professional. Areas of focus will be determined through class discussion at the beginning and middle of the semester. Field trips, studio visits, assigned reading and writing, and responsible participation in all discussions are to be expected. Attendance required.

Studio Program Seminar

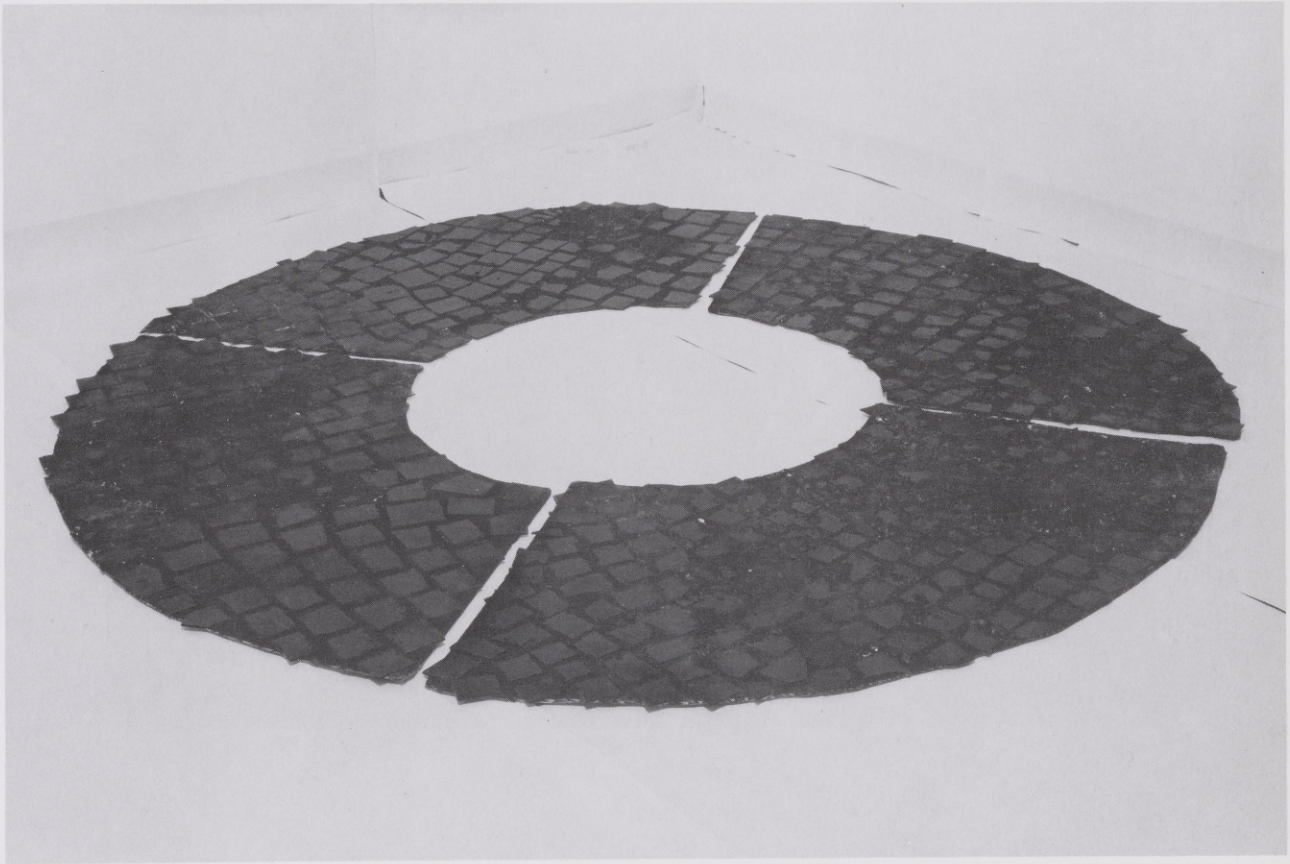
Richard Berger
Weekly critique of student work. Instructor's permission required.

Howard Fried
The school's most irrelevant gathering. Bring shovels and other diversions.

W. R. Geis, *Soup and Salad*, 1978, glass, light, fixall, luminous paint. Sequence one of four light changes



Jai Waggoner, *The Secret Meaning of Desire*, 1978 installation in mixed media, 9′×15′



Lolly Lesko, *Never-ending Road,* (work-in-progress), 1978, glass, kitty-litter, carbon, 6′ diameter

Jeff Vaughn, *Untitled*, 1978, sculpture installation of slide projection/cardboard cutout (detail)

Tony Labat, *Room Service* (with Bruce Pollack), performance, 1978

Video/Performance

The video/performance area is the fastest growing division of study at the Institute. This year's faculty included Chris Burden, Howard Fried, Suzanne Hellmuth, Paul Kos, and Barbara Smith.

A large versatile studio is available to the students six days and evenings a week. Here they can work pieces with or without the aid of a technician who can help with any number of problems including the operation of video and audio equipment. We have been operating with ½ inch black and white equipment; conversion to ¾ inch and color is now beginning. Frequent presentation of films and tapes of accomplished artists is a regular feature of the program. This is not a broadcast television technician preparation program. Its roots are in sculpture.

Beginning Video/Performance
Howard Fried
class defies description
teacher defies description
teacher defies class description

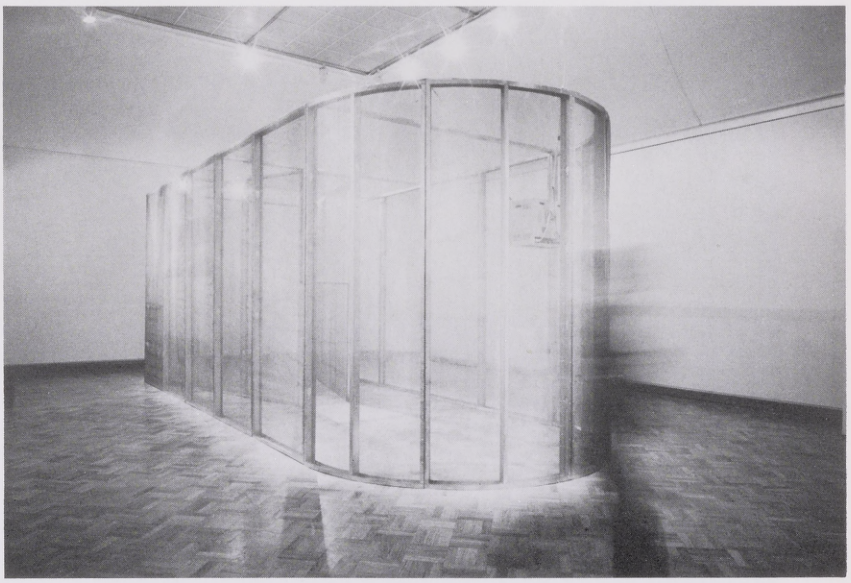
teacher defies convention
students defy conventions
students defy conventions teacher

art defies authority
revolution defies authority
art defies revolutionary authority

Further Video/Performance

Chris Burden/Barbara Smith
Each student will be expected to do several live solo performances. The use of video equipment as an integral part of the performance will be stressed, as opposed to using the equipment to document the performances (no taping).

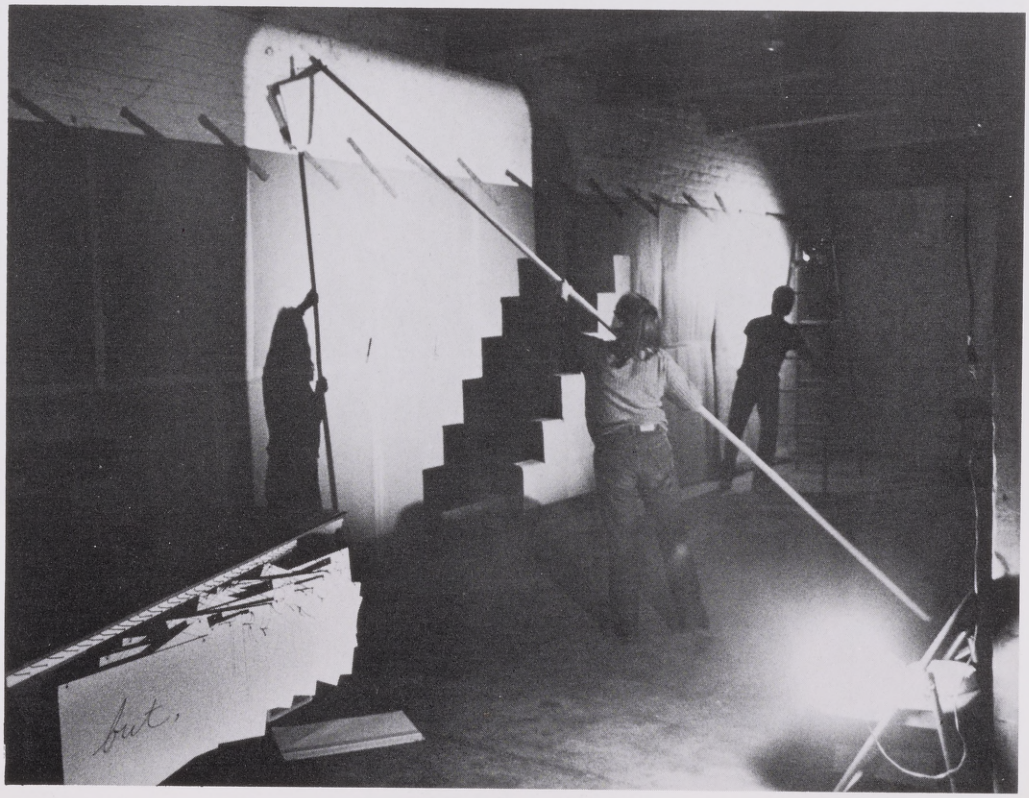
Paul Kos
Attempting to find the crux.



Paul Kos, *Tokyo Rose*, 1976, wire, metal cage, metal studs, 10′×10′4″×25′4″, courtesy San Francisco Museum of Modern Art

Chris Burden, *Dreamy Nights*, Poolerie, Graz, Austria. Art as Living Ritual: October 15, 1974

Joanna Planteen, *Black Dreams of Pablo, White Dreams of Angela,* performance, 1978



Peggy Ingalls, *Friday, October 13, 1978,* performance

Philip Huyser, *Rape of the Bronze Age*, performance, 1978

John Roloff, *Untitled*, 1978, clay, 50″ long

Ceramic Sculpture

The tradition of ceramic sculpture at the Art Institute is to emphasize the use of clay as a material that embodies a sense of tradition in the context and extension of contemporary art concerns. The individual is encouraged towards experimentation and personal artistic development.

Beginning Ceramics

Nancy Carman
This is an introduction to ceramic techniques, with primary focus on clay sculpture/art. Emphasis will be on Ideas: Visual Poetry and Exploration. Besides general forming and finishing demonstrations, there will be slide lectures of contemporary ceramic works and images.

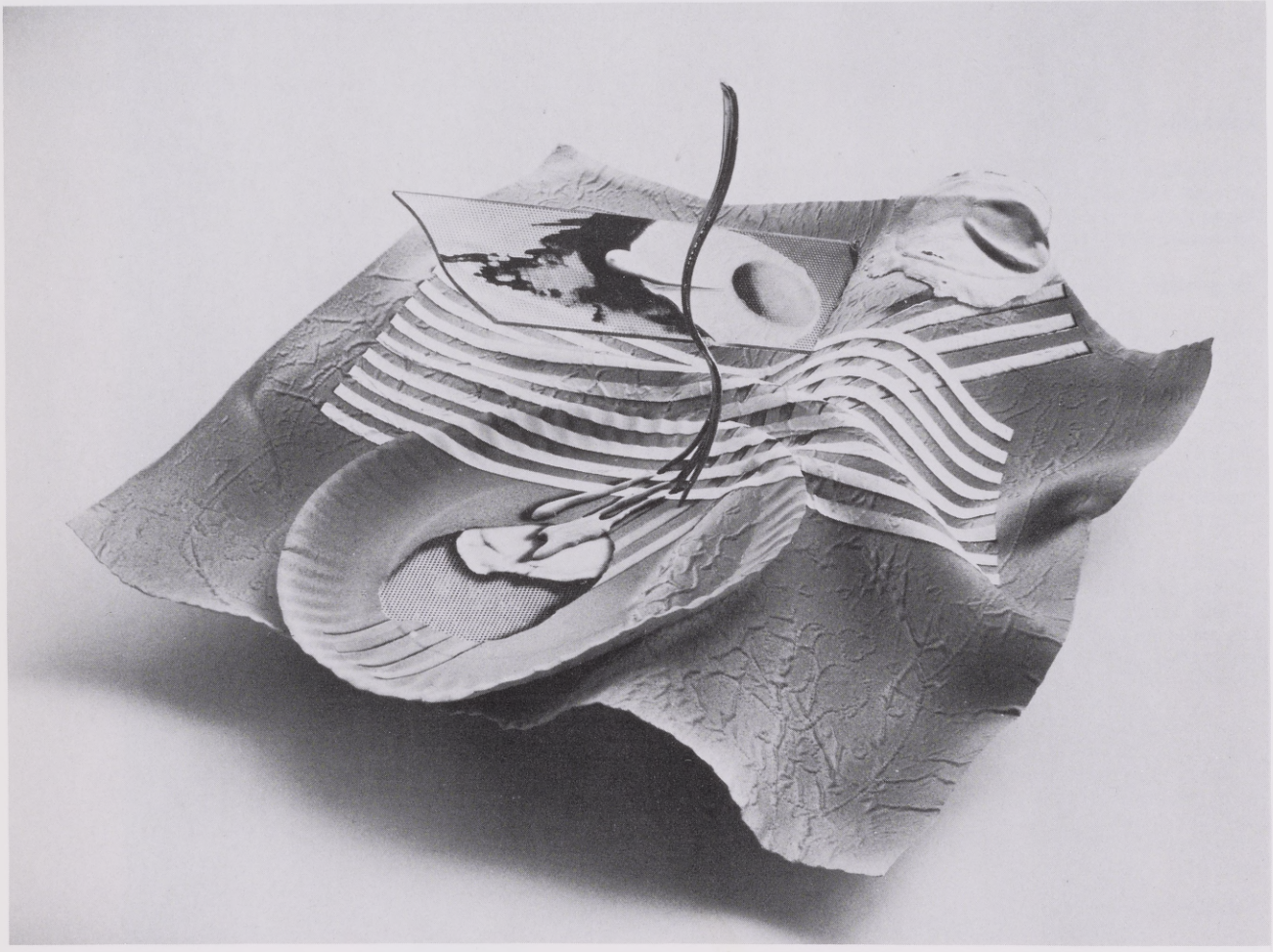
Redd Ekks
Techniques in clay with a sculptural emphasis. Instruction will be on hand building, mold making, wheel work, glazing, underglazing, china painting and other finishing and sculpture methods.

John Roloff
Beginning or Further course credit.
A survey of methods, materials and concepts related to clay as a sculptural medium. Personal development, experimentation and hard work will be encouraged.

Further Ceramics

Redd Ekks
A work/seminar situation with an emphasis on special techniques, glaze calculation, and the merits of why. Only for people who have had at least two semesters of beginning ceramic sculpture. Research will be necessary.

Richard Shaw, *Stack of Books*, 1978, porcelain, 9½″×7½″×13″



Hitoshi Sasaki, *Untitled*, 1978, low fire glaze, ceramic and glass with china paint

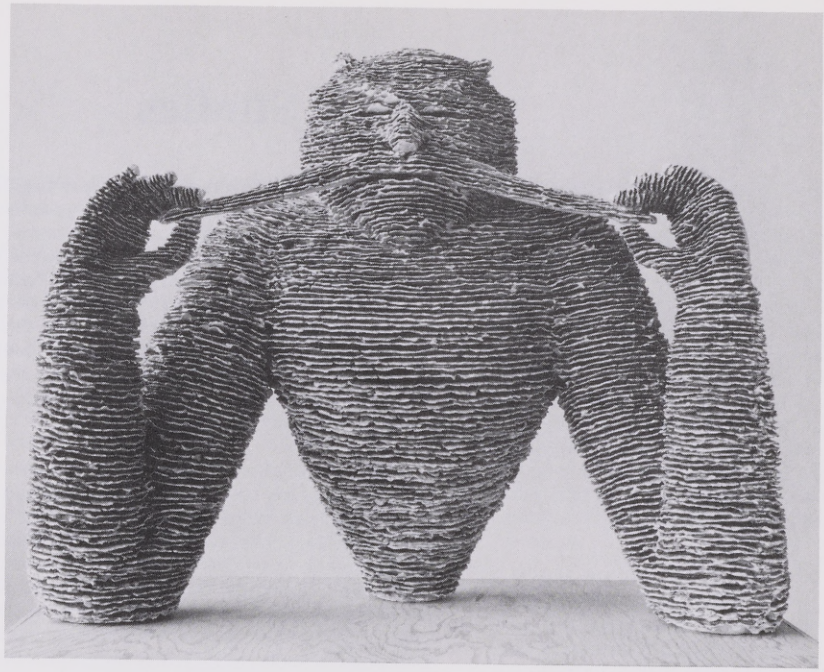
Seminar and History of Ceramics
Redd Ekks
Students will be expected to have work or actions to present for discussion. A situation not necessarily restricted to the use of clay.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

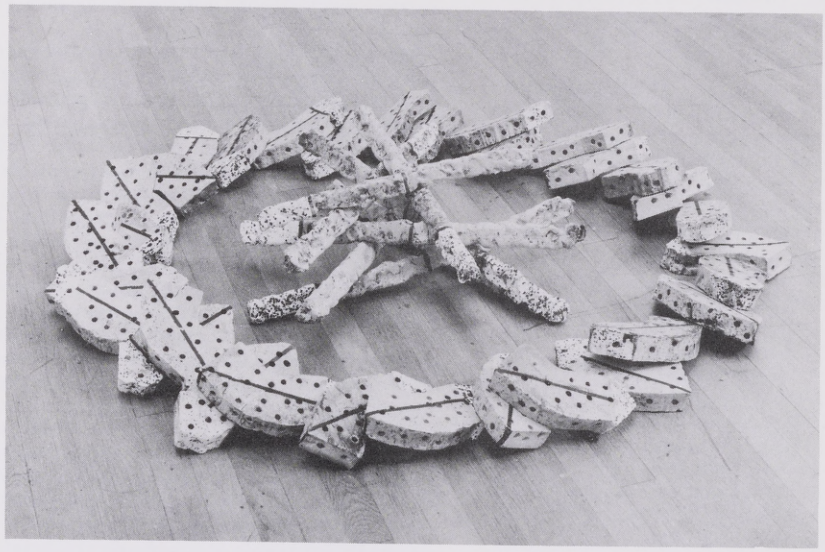
Sculpture

Courses	**Semester**	**1st**	**2nd**
First Year			
Beginning Sculpture or Ceramics		1	1
Studio Elective		1	2
Modern Art History		1	
English		1	
World Studies Introduction			1
		4	4
Second Year			
Further Work in Sculpture or Ceramics		1	1
History of Sculpture		1	
History of Ceramics			1
Drawing		1	1
World Studies		1	1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
World Studies		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
World History Elective			1
		3	3

Requirements for BFA degree: 30 courses



Nancy Carman, *Untitled (Devil)*, 1978, low-fire clay, glaze, china paint, 18½″×23½″×12″



Jane Bauman, *California Campfire*, 1977, ceramic and glaze (Raku), 5′×1′

World Studies

The shapes and forms which emerge in the study of cultures invariably are revealed as patterns which, although not always coherent, nonetheless seem to be natural configurations by which we may understand the distinguishing aspects of an era, an epoch, or an age. Art does not always correspond to these general historical patterns of development. Nonetheless, the artist contributes to, and reflects, the identity of a collective world, even though the motive may be almost entirely the expression of an individual sensibility and the creation of an individual identity. To the extent that art transcends the parameters of its material base one can speak of the timelessness and universality of art. But to appreciate such transcendence fully, one must first understand the nature of the milieu within which—and against which—such transcendence finds expression.

The methods of signification an artist uses may serve to crystallize the values and aspirations of his culture. Equally often, however, his method of signification counteracts the established modes of perception by which we can and do become anaesthetized to ourselves and to the world around us. Through the arts our vision of reality can be restructured. We begin to *see* the world instead of simply recognizing it. Painting, literature, sculpture, music and film free us from the constraints of the prevailing reality structure. The fiction of art discloses the artifice of all forms of social contact. The aesthetic experience has a truth of its own and, although it is grounded in social reality, it speaks of another world—a world where other values and other forms of private and social experience are possible. The evocative power of art makes man aware that human constructs and conventions are not eternal and natural, but historical and therefore capable of change through human action.

Since art is related to other areas of cultural experience, its study necessitates an understanding of the social matrix from which it is born. A knowledge of the humanities is therefore a necessary prerequisite for one who aspires to be an artist. A humanistic education nourishes creativity. At the same time it provides an opportunity for the development of critical skills which allow the artist to evaluate the relationship between the aesthetic dimension and existing social structures. In the twentieth century, the tradition of Western European humanism has encountered a series of debilitating post-war crises ranging from Algeria to Vietnam. The course of study which sustained that humanism, and which was sustained by it, was shaken. The formerly unquestioned technological and cultural pre-eminence of the Western European world was also shaken. That world, its values and its assumptions, no longer offered either a certain guarantee for progress or a valid model sufficient to comprehend or resolve emerging global problems. Indeed it sometimes seemed to cause or at least to feed upon the very dilemmas of its own tradition of humanism. This dilemma has necessitated a re-evaluation of traditional approaches to the humanities. We are living in an age of cultural pluralism. As a consequence a humanities program which focuses solely on the communicative and meditating modes of Western Europe is by its very nature partial and distorting. While recognizing and emphasizing the importance of the Western European tradition, the World Studies Department of the San Francisco Art Institute offers a core curriculum designed to implement a balanced approach to world civilization in order to prepare artists for the reality of a multi-dimensional world.

All courses listed are for one course credit.

General Requirements
Of the 30 courses required for graduation, 11 are non-studio courses. The timing and

subject matter of these courses are indicated in the various major sections of this catalog.

Among the non-studio courses, all students take not less than four courses in art history including Modern Art History and any art history requirements within the major, English, Introduction to World Studies and two ethnic related courses. They may elect additional World Studies courses. Transfer students will be required to take at least two courses in World Studies at the College. This requirement is waived for students already holding a B.A. degree.

Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described.

All entering students who have transferred less than 3 courses (12 semester hours) in World Studies will be requested to take Introduction to World Studies.

General Art History
Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this catalog. The remaining art history requirement to fulfill the total of four courses may be selected from (1) art history courses offered in major departments other than the student's major, (2) from sections devoted specifically to art historical aspects within the various ethnic studies areas, or (3) from art history specialties offered in the group of World Studies elective courses.

Introduction to World Studies: Modern Art and the Contemporary World
The lectures stress the connection between the visual arts in the 20th century and their relation to contemporary social and intellectual experience. The seminars deal with analytic schemes and paradigms applicable to the analysis and comprehension of contemporary art. The course consists of a lecture and seminar format. Required of all incoming students who have transferred less than 12 semester units of humanities credit.

Modern Art History
Major trends in the visual arts from the late 19th century to the present time. The course consists of a series of lectures divided into two sections. The first deals with specific movements while the latter focuses on a detailed analysis of the work of individuals associated with these movements.

English
English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective credit in World Studies.

World Studies Cultural Studies
We are not attempting to provide the artist with a survey of world culture. Our intention in this program is to organize verbal and visual material in relation to themes which are of a trans-cultural nature. In this way the singularity and universality of human experience become concretized. The lectures are organized thematically. WS I: *Western Culture—Classical Period to the Renaissance* (Fall); *Post Renaissance to the Present* (Spring). World Studies II: *Middle East and India* (Fall); *Far East* (Spring). World Studies III: *Black Culture* (Fall); *Native American Culture* (Spring). The World Studies Cultural Program is a highly integrated course of study which involves a weekly lecture and seminar. The lectures are given by outstanding guest scholars. Seminars are held by the resident faculty of the College and provide the occasion for in-depth analysis and discussion of ideas and problems associated with the lectures.

World Studies Electives
The department offers elective seminars which include Women's Studies, Teacher Orientation, Community Arts, and Perception in Science and Art. Listed below is a description of Community Arts to give the student a sampling of one of the electives available:

Community Arts
This course concerns the artist in the real world where a living must be earned. Job possibilities such as teaching, mural work, photography, workshops, poster art, etc., according to the interests of the students in the course, will be discussed. Emphasis is on practical education rather than education through theory, where students will learn skills and attitudes that are useful for the artist working within a social context. People active in these fields will participate as guests. Students will work together or separately on a community project, and will become familiar with procedures for CETA positions and project funding proposals. The instructor welcomes new projects, and will attempt to help students find a way to realize their artistic potentialities in the context of the community.

The World Studies Department offers monthly performances which include music, poetry, and dance.

Faculty 1978-79

TOM AKAWIE-Painting

b. New York, NY, 1935. UC Berkeley, BA 1959, MA 1963. Solo exhibits: David Stuart Gallery, 1966; La Jolla Museum of Art, 1967; Hansen Gallery, SF, 1968; California Palace of the Legion of Honor, SF, 1972; Quay Gallery, SF, 1974; Pyramid Gallery, Washington D.C., 1977; San Jose Museum of Art, 1977; Gallery Paule Anglim, 1977. Group: LA County Art Museum; Whitney Museum of American Art, NY; M. E. Thelen Gallery, Cologne and Essen, Germany; Museum of Contemporary Art, Chicago; SF Museum of Art; Gimpel & Weitzenhoffer, NY; Dusseldorf Kunstarkt, Germany; Oakland Museum; Santa Barbara Museum; National Collection of Fine Arts, Smithsonian Institution; India 1978 Triennale, India, Thailand. Publications: *House Beautiful, Visions,* Pomegranate Press, *Rolling Stone,* Shanti Record Album cover for Atlantic Records.

PASQUALE ANANIA-World Studies

University of the Pacific, Stockton, BA, MA; UC Berkeley, Ph D. Instructor, Contra Costa Community College, San Pablo, CA (English, Western Civilization, Philosophy, Logic) 1963-76. Publications: Numerous book reviews for the *San Francisco Examiner* and *Oakland Tribune* dealing with the subjects of history, biography, diaries, letters, and contemporary politics.

L. SPRAGUE ANDERSON-Filmmaking

b. Minneapolis, MN, 1950. Studied: University of Madrid, Madrid, Spain, 1968; University of Minnesota, 1970-72; San Francisco Art Institute, 1972-1975.

PAMELA BEEDLE-Printmaking

b. Santa Rosa, CA, 1942. Sonoma State College, Rohnert Park, CA, BA, 1971; SFAI, MFA 1973. Awards: Purchase Award, Helen Euphrat Gallery, 1974; James D. Phelan Award, 1975. Solo exhibits: Sonoma State College, CA, 1973; William Sawyer Gallery, 1973, 76. Group: Santa Rosa City Hall, 1974; Contemporary Art Gallery, Sacramento, 1975; Oakland Museum, 1975; Santa Rosa Junior College, 1975; University of Southern California, LA, 1975; Chautauqua Gallery, Chautauqua, NY, 1978.

RICHARD BERGER-Sculpture

b. Los Angeles, CA, 1944. "I depict mundane, recognizable objects topographically with small lead weights suspended in 1" grid patterns, so the physical qualities that constitute recognition are separated from the 'mass' of the object." Sacramento State College, BA 1968, MA 1970. Solo exhibits: OK Harris, NY, 1974; Ohio State University, 1974; Zara Gallery, SF, 1976, 78. Group: M. H. de Young Memorial Museum, SF, 1971; Stanford University Museum, 1972; Oakland Museum, 1974; JPL Fine Arts, London, 1975; LAICA, Los Angeles, 1976.

HARRY BOWERS-Photography

b. Los Angeles, CA, 1938. UC Berkeley, BS 1964; SFAI, MFA 1974. Awards: National Science Foundation Fellowship; National Endowment for the Arts, 1978. Solo exhibits: University of Montana, 1976; Hansen-Fuller Gallery, SF, 1976, 78; Linda Farris Gallery, Seattle, 1978. Group: Australian Centre for Photography (Curator), Paddington, 1976; Ohio Silver Gallery, LA, 1976; Silver Image Gallery, Seattle, 1977; The Blue Sky Gallery, Portland, 1978; Optica Gallery, A Center for Contemporary Art, 1978. Collections: University Art Museum, Berkeley; Oakland Museum.

ELLEN BROOKS-Photography

b. Los Angeles, CA, 1946. UCLA, BA 1968; MA 1971. Awards: Grant at International Institute of Experimental Printmaking and Papermaking; Phelan Award, 1971; National Endowment for the Arts, 1974, 76. Solo exhibits: University of Nevada, Las Vegas, 1976; San Francisco Art Institute, 1977; N.A.M.E. Gallery, Chicago, 1978. Group: Museum of Modern Art, NY, 1970, 71; Pasadena Museum of Art, 1970; UCLA, 1970, 76; M. H. de Young Memorial Museum, SF, 1974; San Jose State University, 1976; La Mamelle Art Center, SF, 1976; *From the Collection of Samuel Wagstaff*, Corcoran Gallery of Art, Washington, D.C., 1978. Bibliography: *Materials and Methods,* (Andrews); *San Francisco Chronicle; Artweek; L.A. Times; A Book of Photographs, Light Impressions,* 1978.

JAMES BROUGHTON-Filmmaking

b. Modesto, CA, 1913. Stanford University, BA, 1936. Awards: Award of Merit, Edinburgh Film Festival, 1953; 1st Prize, Cannes Film Festival, 1954; Hauptreis der Kurzfilmtage, Oberhausen, 1968; Avon Foundation, 1969; Guggenheim Fellowships, 1971, 74; SECA Award, SF Museum of Modern Art, 1975. Solo exhibits: Whitney Museum of American Art, 1972; SF Museum of Art, 1973; Art Institute of Chicago, 1974; National Film Theatre, London, 1974; Museum of Modern Art, 1974; Carpenter Center for the Visual Arts, Harvard University, 1977; Conservatoire d'Art Cinematographique, Montreal, 1977. Group: London Film Festival, 1969; New York Film Festival, 1971; Cannes Film Festival, 1974. Publications: *A Long Undressing,* 1973; *Seeing the Light,* 1977; *Odes for Odd Occasions,* 1977; *The Androgyne Journal,* 1977.

JERRY BURCHARD-Photography

b. Rochester, NY, 1931. "I trust instincts. When I get to a location, something hits me, like divining for water. I feel hot. Then I hold my breath and the exposure just comes on. I feel like I'm being lit up. Later, I can look at a picture, and what I remember is not just me standing there at that corner, but what I remember is getting high while taking the picture. If you kiss someone who's really beautiful, you get off, and the same thing is true when you take a picture. You should feel as if you're glowing. Sometimes I could swear I was overexposing my own picture just from standing there." California School of Fine Arts (SFAI), 1960. Awards: National Endowment for the Arts Fellowship, 1976; National Endowment for the Arts Group Fellowship, 1978. Solo exhibits: Texas Gallery, Houston, 1975; American Gallery, SF, 1975; Center of the Eye, Sun Valley, 1976; Corcoran Gallery, Washington, D.C., 1978. Group: *Dimensional Light,* California State University, Fullerton, 1975; *Kind of Beatness,* Focus Gallery, SF, 1975; *The Bus Show,* NYC Buses, 1975; *Contemporary Photographs,* Fogg Art Museum, Harvard University, 1976; *Some North Beach Photographers,* Camerawork Gallery, SF, 1976. Publications: *Darkroom,* 1977; *Jerry Burchard* (publication of the Corcoran Gallery), 1978.

CHRIS BURDEN-Sculpture

b. Boston, MA, 1946. Pomona College, CA, BA 1969; UC Irvine, MFA 1971. Awards: LA County Museum New Talent Award, 1973; Guggenheim Fellowship, 1978. Solo exhibits: Riko Mizuno Gallery, LA, 1974; Ronald Feldman Gallery, NY, 1974, 75; Galleria A. Castelli, Milan, 1975; Baum-Silverman Gallery, LA, 1977. Group: Portland Center for the Visual Arts, 1975; San Francisco Museum of Modern Art, 1976; LA County Museum of Art, 1976; Whitney Museum of American Art Biennial, NY, 1977; Documenta 6, Kassel, Germany, 1977. Bibliography: *Time Magazine,* 1975; *Domus,* 1975; *Artforum,* 1976; *Newsweek,* 1976.

JAN BUTTERFIELD-World Studies/History of Painting

b. Santa Monica, CA, 1937. "Contributing Editor for *Arts Magazine,* NY, and currently working on a book on California art. Contributor to numerous other publications including *Art News, Art in America, American Art Review, Visual Dialog.*" Studied: UCLA. Independent travel and study in Europe 1969, 70, 74, 77. Awards: National Endowment for the Arts Critic's Fellowship, 1975, 76; Squaw Valley Writer's Conference Fellowship, 1978. Catalog Essays: "Sam Richardson," 1976; "Robert Hudson," 1976; "Douglas Davis," 1977; "Joseph Raffael," 1977. Recently published articles include major pieces on: Robert Irwin (A five part piece published from 1972-78); Chris Burden, Bruce Nauman, Lowell Nesbitt, Joe Goode, George Herms, Joan Brown, Joseph Raffael, Judy Chicago, Beverly Pepper in such publications as *American Art Review, Art International, Art in America, Arts,* and *Mother Jones.*

NANCY CARMEN-Ceramic Sculpture

b. Tucson, AZ, 1950. "I am dealing in clay with the power of images: evocative forms—associations, ironies, twists—precarious, fragile, amusing, spiritual, personal, and very human." UC Davis, BA 1972; University of Washington, Seattle, MFA 1976. Awards: San Francisco Art Festival Purchase Award, 1973; Richmond Designer-Craftsman Exhibition Merit Award, 1977. Exhibited: Wenger Gallery, SF, 1974; Fairtree Gallery, NY, 1974; Henry Gallery, University of Washington, Seattle, 1976; Cheney-Cowles Memorial Museum, Spokane, 1976; E. B. Crocker Museum, Sacramento, 1977; Cal State University, Fullerton, 1977. Bibliography: *San Francisco Chronicle,* 1974; *Artweek,* 1977; *Craft Horizons,* 1978.

ROBERT COLESCOTT-Painting

b. Oakland, CA, 1925. UC Berkeley, BA, MA. Studied with Ferdinand Leger, Paris, 1949-50. Awards: National Endowment for the Arts, 1976. Solo exhibits: Razor Gallery, NY, 1973, 75, 77; John Berggruen Gallery, SF, 1975, 78. Group: Salon de Mai, Paris, 1950; American Cultural Center, Paris, 1967; Menton Biennale, Paris, 1969; Seattle Art Museum, Portland Art Museum, Oakland Museum, 1973; SF Museum of Modern Art, 1976; Smithsonian Institution, 1976; SFAI, 1976; Whitney Museum of American Art, NY, 1978.

JOHN COLLIER, JR.-Photography

b. 1913. Studied at SFAI in the 1930's; Honorary Doctorate of Fine Arts, SFAI. Photography for the Farm Security Administration. Photo essay for *Fortune* and *Ladies' Home Journal.* Awards: Andean Institute; developed Photography for Anthropology as Guggenheim Fellow, Werner Gren Fdn. for Anthropological Research Institute for the Study of Man; Carnegie Corp; Spencer Fdn. Group: Focus Gallery, SF. Published: *The Awakening Valley,* 1949; *Visual Anthropology: Photography as a Research*

Method, 1967; *Eskimo Education,* a film research analysis, 1973. Presently Professor of Anthropology, San Francisco State University.

LINDA CONNOR-Photography

b. New York, NY, 1944. Rhode Island School of Design, BFA 1967; Institute of Design, Chicago, MS 1969. Awards: UICA Faculty Grant, 1972; National Endowment for the Arts, 1976; A.T.&T. Photography Grant, 1978. Solo exhibits: Focus Gallery, SF, 1971; Light Gallery, 1973, 78; Center for Photographic Studies, Louisville, 1976; Bard College, NY, 1977; M. H. de Young Memorial Museum, 1977. Group: George Eastman House, 1968; National Gallery of France, 1971; *14 American Photographers,* Baltimore Museum, 1975; *Eye of the West,* MIT, 1977; *Less Than Sharp,* Columbia College, 1977; *Mirrors and Windows,* Museum of Modern Art, NY, 1978.

JUDY DATER-Photography

b. Hollywood, CA, 1941. San Francisco State University, BA 1963; MA 1966. Awards: Dorothea Lange Award, 1974; National Endowment for the Arts, 1976; Guggenheim Fellowship, 1978. Solo exhibits: University of Colorado, Boulder, 1974; Oakland Museum, CA, 1975; Silver Image Gallery, Tacoma, 1975; Susan Spiritus Gallery, Newport Beach, CA, 1977; Witkin Gallery, NY, 1979. Group: *Photography in America,* Whitney Museum of American Art, NY, 1974; *Women in Photography,* SF Museum of Modern Art, 1975; *Contemporary Trends,* Columbia College, Chicago, 1976; *Remarkable American Women,* International Center for Photography, NY, 1976; University of Colorado, Boulder, 1977; *Mirrors and Windows,* Museum of Modern Art, NY, 1978. Publications: *The Woman's Eye,* 1973; *Women and Other Visions,* 1974; *Faces,* 1977; *Imogen Cunningham: 75 Years in Photography* (to be published in 1979).

ANGELA Y. DAVIS-World Studies

b. Birmingham, AL, 1944. Studied: Brandeis University; Sorbonne, Paris; Goethe University, Frankfurt; UC, San Diego. Brandeis University, BA (Literature) 1965; UC San Diego, MA (Philosophy) 1969. Publications (Books): *Angela Davis, An Autobiography,* Random House, 1974; *If They Come in the Morning, Voices of Resistance,* Third Press, 1971. Selected Articles: "Racism and Male Supremacy," *Political Affairs,* March, 1977; "Racism and Contemporary Literature on Rape, *Freedomways,* Volume 16, No. 1, 1976; "Joanne Little—The Dialectics of Rape," *Ms. Magazine*, June, 1975; "Reflections on the Black Woman's Role in the Community of Slaves," *Black Scholar,* Volume 3, No. 4, December, 1971.

ROBERT DEAN-History of Photography

b. Los Angeles, CA, 1949. "I am continuing my writing." UC Berkeley, BA 1973. Curator: *Works by L. Moholy-Nagy,* Stephen Wirtz Gallery, SF, 1978. Publications: *Dinner At Mme,* 1977; *Partisan Review,* 1978.

SIMON EDERY-Filmmaking

b. Casablanca, Morocco, 1948. San Francisco Art Institute, BFA 1974; MFA 1976. Solo exhibits: Channel 6, San Francisco, 1976. Group: *Other Sources,* San Francisco, 1976; Tel Aviv Cinematheque, Tel Aviv, Israel, 1977; University of California Extension, San Francisco, 1977; San Francisco Museum of Modern Art, 1978.

REDD EKKS (alias Bob Rasmussen)-Ceramic Sculpture

b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, MFA 1970. Awards: Union of Independent Colleges of Art Faculty Grant, 1973. Solo exhibits: Re: vision Gallery, LA, 1976; Zara Gallery, SF, 1977. Group: Brandt V Ceramic Conjunction Show, LA, 1975; Carborundum Museum of Crafts, Niagara Falls, NY, 1975; Scripps College, Pomona, CA, 1976; Cal State University at Fullerton, LA, 1976; Works Gallery, San Jose, CA, 1977; N.C.E.C.A. Show, University of Indiana, Champaign, 1978; Cal State University at Hayward, 1978.

MARK ELLINGER-Filmmaking

b. Columbus, OH, 1949. "I am presently trying to create a marriage of natural and synthesized sound and music, both in film sound tracks and song writing. Besides composing, this involves extensive multi-track recording and editing. I am also trying to establish my own recording studio. (You know, it's ridiculous to try to cram a statement about my work into a space this size.)" Studied: Ohio State University, Columbus; SFAI. Awards: 2nd Prize, Ann Arbor Film Festival, 1975; 1st Prize (Experimental Category), Academy of Motion Picture Arts and Sciences Competition, 1975. Group: Cannes Film Festival, 1974; Film Forum, NYC, 1974; Pacific Film Archive, Berkeley, 1974, 76; Anthology Film Archive, NY, 1975; Los Angeles Film Expo, 1975; Whitney Museum of American Art, 1975, 77.

KAREN EZEKIEL-World Studies

b. Vienna, Austria, 1935. Reed College, BA 1956; California College of Arts and Crafts, MFA 1958. Teacher, National Child Research Center, 1962; Director of Field Research Institute for the Understanding of National Behavior, 1962; Director, Ocean View Parent Participation Nursery School, SF Unified School District, 1963-65; Director, Nursery School and Parent Education, Telegraph Hill Neighborhood Center, 1965-66. Arts and Crafts Instructor, 1960-66; Early Childhood Development and Parent Education Specialist, Project Head Start, 1966-68; Supervising Counselor/Art Therapist, Northeast Community Mental Health Services, 1974-75.

RICHARD FISCUS-World Studies

b. Stockton, CA, 1926. UC Berkeley, BA 1949, MA 1952. Awards: Old Dominion Foundation Book Award, 1956. Solo exhibits: (Paintings/Prints) Reese Palley Gallery, SF, 1968, 69, 70, 71; Richmond Museum, 1968; American Medical Association, SF, 1972; Transamerica Pyramid, SF, 1975; Ten Year Retrospective, State of Nevada, Reno, 1977. Group: SF Museum of Art, 1969, 70, 71, 73; California Palace of the Legion of Honor, SF, 1971; Oakland Museum, 1975; Santa Barbara Museum, 1975; Oxford University, 1975; University of Edinburgh, 1975; Brooklyn Museum, 1976; ADI Gallery, SF; U.S. State Department, Tokyo, 1978. Bibliography: *Artforum,* 1969; *New York Times,* 1970.

HOWARD FRIED-Sculpture

b. Cleveland, OH, 1946. "My work is personal. It's pretty, it's sedate. I applaud and am seated. I twist." SFAI, BFA 1968; UC Davis, MFA 1970. Awards: National Endowment for the Arts, 1975. Solo exhibits: Reese Palley Gallery, SF, 1970, 71, NY, 72; de Saisset Art Gallery, Santa Clara, 1972; Nova Scotia College of Art and Design, 1972; SF Museum of Modern Art, 1977; Everson Museum of Art, Syracuse, NY, 1978. Group: Documenta 5, Kassel, Germany, 1972; University Art Museum, Berkeley, 1974; Institute of Contemporary Art, Philadelphia, 1975; Societe des Expositions du Palais des Beaux-Arts, Brussels, 1975; Fort Worth Art Museum, SF Museum of Modern Art, 1976; Biltmore Hotel, Los Angeles, 1976; Whitney Museum of Modern Art, 1976; Video-Free America, 1978; *From Self-Portrait and Autobiographical Art,* Traveling exhibition, 1978. Bibliography: *Arts Magazine, Art in America, Artforum, Avalanche; Vision,* "Il Corpo Come Linguaggio," editor Lea Vergine, Milan, 1974; *Sunshine Muse,* Peter Plagens, 1974; *New Artist's Video,* Gregory Babcock, 1977.

JACK FULTON-Photography

b. San Francisco, CA, 1939. "I work with the symbols that are American icons and point directly at the certain proportion of these with my camera, so as to intensify the color which is its essence. This is rendered in large format Cibachrome." Self-taught. Solo exhibits: Sacramento State College, 1967; M. H. de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; Crocker Gallery, Sacramento, 1975. Group: Richmond Art Center, 1967; SFAI, 1970; Lists of Arts, Copenhagen, 1974; Lamkin Gallery, 1975. Publications: *Ovo Magazine,* 1975; *Shelter,* 1974, 78; *Dome Book I, II,* 1970, 72; *Friends of Photography,* Carmel, 1975.

RUPERT GARCIA-World Studies

b. French Camp, CA, 1941. "Visually, I am now drawing large pastel chalk compositions of Third World people in struggle. Some are studies and portraits of well known political figures; others are visual commentaries on the human condition in the context of social and political involvement. Art historically, I am presently researching and writing on Mexican and Chicano/Latino culture." SF State University, BA 1968; MA 1970. Solo exhibits: Oakland County Museum, CA, 1970; *Deganawidah-Quetzalcoatl,* UC Davis, 1971; Center for Chicano Studies, UC Santa Barbara, 1972; Universidad de Sonora, Hermosillo, Mexico, 1972; SF Museum of Modern Art, 1978. Group: Corcoran Art Gallery, Washington DC, 1975; SFAI, 1976; University Art Museum, Berkeley, 1977; Tucson Museum of Art, 1977; Alvar Aalto Museo, Jyvaskyla, Finland, 1978; Chicago Public Library Cultural Center, 1978. Publications: *Toward Revolutionary Art*, 1976; *Other Sources: An American Essay*, 1976; *Laminas de la Raza,* 1976; *Realismo Chicano,* 1976; *El Tecolote,* 1978; *Radical America,* 1978.

WILLIAM R. GEIS III-Sculpture

b. Salina, KS, 1940. "The utter awe with which early man viewed the universe, the raw magical electric contact that characterized this view and the profoundly real and present quality that it created is what I am in my best moments doing, and as I do it more I hope those moments will join together." SFAI, BFA, MFA 1963. Awards: Guggenheim Fellowship, 1965; National Endowment for the Arts and Humanities, 1966. Solo exhibits: Hansen-Fuller Gallery, SF, 1971, 72, 74; Nancy Hoffman Gallery, NY, 1973. Group: SF Museum of Art; University Art Museum, Berkeley; LA County Museum; Portland Museum; M. H. de Young Memorial Museum, SF; Whitney Museum of American Art. Bibliography: *Time Magazine, Art News, Art in America.*

INGEBORG GERDES-Photography

b. Merseburg, Germany, 1938. San Francisco Art Institute, MFA 1970. Awards: National Endowment for the Arts Photographer's Fellowship, 1975, 77. Solo exhibits: Blue Sky Gallery, Portland, 1976; Galerie Spectrum, Hannover, Germany, 1976; Center of the Eye, Sun Valley, 1976; Kaffie Gallery, Corpus Christi, Texas, 1977; Focus Gallery, SF, 1978. Group: *California Photographers 1970,* UC Davis; Hayden Gallery, MIT, 1970; Focus Gallery, SF, 1972, 74; *Women of Photography,* SF Museum of Modern Art, 1975, 78. Collections: Bibliotheque Nationale; Fogg Art Museum; SF Museum of Modern Art. Publications: *Camera,* 1975; *Eros & Photography,* 1977; *Some Twenty Odd Visions,* 1978; *Latent Image,* 1978.

ERIN GOODWIN-Printmaking

b. Seattle, WA, 1941. "A continuing thread which runs through my work pertains to the resolution of opposites and a desire to locate my place in time, space, and reality. This is at once presumptuous, silly and futile, and natural, important and satisfying." San Jose State College, BA 1966; California State University, San Jose, MA 1972. Solo exhibits: Union Gallery, San Jose, 1972; SFMO Gallery, SF, 1974; Villa Montalvo Center for the Arts, Saratoga, CA, 1975. Group: Richmond Art Center, 1972; SF Museum of Art, 1975. Former Director, Helen Euphrat Gallery, San Jose.

RICHARD GRAF-Printmaking

b. Milwaukee, WI, 1929. "My present concerns are with language—verbal, visual, pictorial, mathematical, geometric, systematic, historic, poetic, mythic, etc. . . . my effort is to make some sense of the myriad of devices available for communication and to communicate with these my attitude towards the life experience." California College of Arts and Crafts, BFA 1957; MFA 1958. Solo exhibits: SF Museum of Art, 1959, 62, 64; Palace of the Legion of Honor, SF, 1965; Richmond Art Center, 1967. Group: Oakland Museum, 1970; SF Museum of Art, 1971; Illinois Wesleyan University, 1973; UC Riverside, 1974; Palaspina, Printmaker's Gallery of Vancouver, 1975; Contemporary California Printmakers at Printmaker's Council Gallery, London, Glasgow, 1975. Graduate student in Studies of Mysticism and Consciousness, J.F.K. University.

ED GUERRERO-World Studies

b. Los Angeles, CA, 1944. SF State, BA 1968; SFAI, MFA 1972. Exhibited: SF Museum of Art; Canyon Cinematheque, SF; UC Davis; Mills College, Oakland; Hansen Fuller Gallery, SF; Philadelphia Museum of Art.

DAVID HANNAH-Painting

b. Sherman, TX, 1937. SFAI, MFA 1967. Awards: National Endowment for the Arts, 1975. Solo exhibits: Suzanne Saxe Gallery, SF, 1972; Grapestake Gallery, SF, 1975, 77; Mills College, 1976. Group: Dallas Museum of Fine Arts, 1961; Oakland Museum, 1970; San Francisco Museum of Modern Art, 1977.

JULIUS HATOFSKY-Painting

b. Ellenville, NY, 1922. Studied: Art Students League; Academie de la Grande Chaumier; Hans Hofmann School. Awards: National Endowment for the Arts, 1967, 77. Exhibited: Whitney Museum of American Art; Charles Egan Gallery, NY, 1960, 62; SFAI, 1968; *Painting as Painting*, Texas, 1968; Smith-Anderson Gallery, Palo Alto, 1975; Smith-Anderson Gallery, SF, 1976; *Painting and Sculpture in California,* SF Museum of Modern Art, 1977.

MARY HEILMANN-Painting

b. San Francisco, CA, 1940. UC Santa Barbara, BA 1962; UC Berkeley, MA 1967. Awards: Research Grant, State University of NY, 1974; NY State Creative Artists Public Service Grant, 1976; John Simon Guggenheim Fellowship, 1977. Solo exhibits: Whitney Museum of American Art Resources Center, NY, 1970; Paley and Lowe Gallery, NY, 1971, 72; Henri Gallery, Washington, DC, 1973; State University of New York, Stonybrook, 1974; Holly Solomon Gallery, NY, 1976, 78. Group: Sarah Lawrence College, NY, 1975-77; *Harris, Korman, Heilmann,* 112 Green St, NY, 1977; *Maps,* Museum of Modern Art, NY, 1977; *A Painting Show,* P.S. 1, NY, 1977; Weinberg Gallery, SF, 1977. Bibliography: *Art News,* 1976; *Arts Magazine,* 1976; *Artforum,* 1976; *Art in America,* 1977; *SF Chronicle,* 1977.

TOM HOLLAND-Painting

b. Seattle, WA, 1936. "To be creative is like climbing a never-ending hill. I hope someday to roll down the other side." Studied: Willamette University, Oregon; UC Santa Barbara, UC Berkeley. Awards: Fulbright. Solo exhibits: Neuendorf Gallery, Hamburg and Cologne, Germany, 1970; L. Rubin Gallery, NY, 1972; Felicity Samuel Gallery, NY, 1975; Nicholas Wilder Gallery, LA, 1976. Group: SF Museum of Art; LA County Museum; Chicago Art Institute; Museum of Modern Art, NY; Corcoran Museum, Washington, D.C.; Walker Art Center, Minneapolis; Guggenheim Museum, NY.

FRANK J. HOLMES-Printmaking

b. Louisville, KY, 1936. Otis Art Institute, LA, BFA, MFA. Awards: Ford Foundation Fellowship, 1966. Solo exhibits: William King Gallery, Hermosa Beach, CA, 1966; Jambalya Gallery, Arcata, CA, 1978. Group: Otis Art Institute Gallery, LA, 1967; Pasadena Museum of Art, 1969; Long Beach Museum of Art, 1970; De Anza College, CA, 1973, 74; *World Print Competition,* SF Museum of Modern Art, 1977. Owner and Operator of *Screen It Press,* San Francisco.

ROBERT HUDSON-Painting

b. Utah, 1938. SFAI, BFA 1962; MFA 1963. Awards: National Endowment for the Arts, 1972. Solo exhibits: Allan Frumkin Gallery, NY, 1965, 71, 72, Chicago, 1969, 72; Nicholas Wilder Gallery, LA, 1967; University Art Museum, Berkeley, 1972; SF Museum of Art, 1973; Hansen Fuller Gallery, 1973, 75. Group: Whitney Museum of American Art, NY, 1974; Margo Leavin Gallery, LA, 1974; Corcoran Gallery, Washington, DC, 1975; Hayward Gallery, The Arts Council of Great Britain, London, 1975.

THOMAS HUMPHREY-World Studies

b. Chicago, IL, 1944. "I am interested in exploring the history of ideas in art and science, the symbol-making processes, and the approaches to understanding." California Institute of Technology, PhD (Physics) 1975. Assistant Director, The Exploratorium, San Francisco, 1973-78. Publications: Numerous articles in physics; *A Guide to the Exploratorium Exhibits I.*

MICHI ITAMI-Printmaking

b. Los Angeles, CA, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Solo exhibits: Phoenix Gallery, SF, 1975, 76; Soker-Kaseman Gallery, SF, 1978. Two person exhibit: Reese Bullen Gallery, Humboldt State University, 1978. Group: *Bay Area Printmakers,* SF Museum of Art, 1973; *New Talent Festival,* Gimpel & Weitzenhofer, Ltd. Graphics Gallery, NY, 1974; *Third Hawaii National Print Exhibition,* Honolulu Academy of Art, 1975; *Brooklyn Museum Nineteenth National Print Exhibition,* 1974, 75; *Davidson National Print and Drawing Competition,* Davidson College, North Carolina, 1975; *Recent Acquisitions,* Palace of the Legion of Honor Museum, Achenbach Foundation, SF, 1977; *Silver and Ink—Recent Acquisitions,* Oakland Art Museum, 1978; *West Coast Printmakers,* Impressions Workshop Gallery, Boston, 1977; *Monoprint Show,* Stephen Wirtz Gallery, SF, 1978; *Six Printmakers,* SF Museum of Modern Art, 1978.

PIRKLE JONES-Photography

b. Shreveport, LA, 1914. California School of Fine Arts, BFA 1949. Solo and group exhibits: George Eastman House, Rochester, NY; Friends of Photography, Carmel, CA; Museum of Modern Art, NY; Focus Gallery, SF; SF Museum of Modern Art; M. H. de Young Memorial Museum, SF; Harvard University; UC Berkeley; Dartmouth College; Art Institute of Chicago; Victoria and Albert Museum, London; Metropolitan Museum of Art, NY; Limelight Gallery, NY; De Cordove Museum, Massachusetts Institute of Technology. Work is in over fifty museums and private collections. Collaborated with Dorothea Lange, Ansel Adams, and Ruth-Marion Baruch on various photographic essays.

LARRY JORDAN-Filmmaking

b. Denver, CO, 1934. "I am currently working on surreal cut-out animation, and in dramatic narrative films, though my films also include documentary and abstract work. Film is a vast exploration and I like all kinds of forms." Studied: Harvard University; private study with Joseph Cornell. Awards: Guggenheim Fellowship, 1970; First, Second, Third Prizes at Ann Arbor and Bellevue Film Festivals; Certificate of Merit, Cannes Film Festival, 1974; National Endowment for the Arts Grant; UICA Faculty Grant; Board of Directors, American Film Institute. Solo exhibits: Film Maker's Cinematheque, NY, 1962, 65, 67-69; Museum of Modern Art, NY, 1969, 72; Canyon Cinematheque, SF; SF Museum of Art, 1970, 72, 75; Whitney Museum of American Art, 1970, 71; Anthology Film Archive, 1975. Group: NY Film Festival; Oberhausen, W. Germany; International Festival; Cinematheque Francaise, Paris; Cannes Film Festival, 1974. Bibliography: *An Introduction to the American Underground Film; It's Only A Movie; Visionary Film;* Experimental Animation Film Text Book; *Film Quarterly,* 1970; *Village Voice,* 1968; *NY Times,* 1969, 71-72; *Film Culture,* 1971.

MARTIN KEANE-Printmaking

b. Cheverly, MD, 1952. California College of Arts and Crafts, BFA 1974; MFA 1976. Solo exhibits: 1218 Folsom Street, San Francisco, 1976; Berkeley Art Center, 1976. Group: Hansen-Fuller Gallery, SF, 1977.

GORDON GRANT KLUGE-Printmaking

b. San Francisco, CA, 1932. "I am working on a series of drawings derived from Tai Chi Chuan." SFAI, MFA 1970. Solo: University of N. Iowa, 1972. Group: Whitney Museum of American Art, NY; Museum of Modern Art; Brooklyn Museum; SF Museum of Art; California Palace of the Legion of Honor, SF; M. H. de Young Memorial Museum, SF; Biennale Grafiski, Poland; Biennale, Yugoslavia. Director, Bear Press, SF.

PAUL KOS-Sculpture

b. Rock Springs, WY, 1942. SFAI, BFA 1965; MFA 1967. Awards: National Endowment for the Arts, 1974, 76. Solo exhibits: Reese Palley Gallery, NY,

1972; La Jolla Museum, CA, 1973; M. H. de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, NY, 1976; Long Beach Museum, CA, 1977. Group: *Video Art,* Institute of Contemporary Art, University of Pennsylvania, 1975; Whitney Museum of American Art, NY, 1975; Bienale de Sao Paulo, Brazil, 1975; *Video Art-Overview*, SF Museum of Modern Art, 1976; Paris Biennale 10, 1977; Herbert Art Gallery, Coventry, England, 1978. Publications: *Arts Magazine,* 1975; *Video Art Institute of Contemporary Art,* 1975; *Vision,* 1976; *Video Art,* 1976.

GEORGE KUCHAR-Filmmaking

b. New York, NY, 1942. Awards: Chicago Seed Newspaper Sprout Award, Best Underground Film, 1969; Commissioned by USIA, CBC Canada, as filmmaker. Solo exhibits: Museum of Modern Art, 1969; Yale University; Princeton University; SF Museum of Art, 1971, 74; Pacific Film Archive. Group: American Independent Film Exhibition, London, 1974. Selected for American Representation at the 7th Rotterdam International Film Festival, Holland. Archives of the Austrian Film Museum, Vienna.

MINNETTE LEHMANN-History of Photography

b. Sacramento, CA, 1928. "I am currently photographing people and investigating portraiture." University of California, Berkeley, BA 1949; San Francisco Art Institute, MFA 1975. Awards: National Endowment for the Arts, 1976. Solo exhibits: San Francisco Art Institute, 1975; UC San Francisco Extension, 1976; Pennsylvania State University, 1978. Group: Women Photographing Men, NY, 1977. Publications: *Creative Camera,* 1977; *Women Photograph Men,* 1977.

CAROL A. LEVY-Printmaking

b. Chicago, IL, 1941. Syracuse University, BFA 1963; Art Institute of Chicago, MFA 1966. Awards: Hiram Gee Fellowship, 1963; Eisendrath Award, Art Institute of Chicago, 1966; W. Campana Award, Art Institute of Chicago, 1968. Solo exhibits: Kretzmann Gallery, Concordia College, 1969; Elmhurst College, IL, 1970; Highland Park School and Gallery, IL, 1973, 74. Group: Art Institute of Chicago, 1965, 67, 69, 70, 71, 72; Allan Frumkin Gallery, Chicago, 1970; *National Print Exhibit,* Northern Illinois University, Dekalb, 1971; Congress, Springfield, IL, 1971, 72; Falkirk Gallery, San Rafael, 1977, 78.

ALVIN LIGHT-Sculpture

b. Concord, NY, 1931. California School of Fine Arts, BFA 1959, MFA 1961. Awards: National Endowment for the Arts, 1966. Solo exhibits: Dilexi Gallery, SF, 1961, 63; M. H. de Young Memorial Museum, SF, 1964; SFAI, 1971; Quay Gallery, SF, 1974. Group: SF Museum of Art, 1959, 61, 68; Museum of Fine Arts, Houston, 1962; Art Institute of Chicago, 1963; Pasadena Art Museum, 1965; Stanford University Museum, 1965; LA Museum of Art, 1967; Philadelphia Museum, 1967; SFAI, 1969, 72, 75; Oakland Museum, 1974; Whitney Museum of American Art Biennial, 1975; Hansen-Fuller Gallery, SF, 1975; Portland Art Museum, 1975.

JANIS CRYSTAL LIPZIN-Filmmaking

b. Colorado Springs, CO, 1945. "Anything that is light sensitive, light gathering, light transmitting, light absorbing, light giving, light refracting, or light projecting provides a basis for my work." Ohio University, Athens and NYU, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards: National Endowment for the Arts, 1977; Ohio Arts Council Grants, 1977, 78. Solo exhibits: Antioch College, Ohio, 1977, 79; Pittsburgh Filmmakers, 1978; Canyon Cinematheque, SF, 1978; Chicago Filmmakers, 1978; Contemporary Media Study Center, Dayton, 1978. Group: *Super-8 Avant Garde Festival,* Caracas, Venezuela, 1976, 78; *Annual NY Avant-Garde Festival,* 1977; *4 & 7: 26 Artists/26 Days,* SFAI, 1977; Albright-Knox Gallery, Buffalo, 1977; *Experimental Film USA,* Cinematheque Francaise, Paris, 1976; Pacific Film Archives, 1976. Bibliography: *Who's Who in American Art,* 1976; *Canyon Cinemanews,* 1976, 77; *World Who's Who of Women,* 1977; *Field of Vision,* 1978. Also founder/director of EYEMUSIC Filmwork Series.

DON LLOYD-Filmmaking

b. Santa Clara, CA, 1944. SFAI, MFA 1972. Awards include Idaho State University Faculty Research Grant, 1966; Foothill Film Festival, 1970; Friends of New American Cinema, 1971; Humboldt Film Festival, 1972; Cannes Short Film Festival, 1975; Sinking Creek, 1978.

REAGAN LOUIE-Photography

b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: California Arts Council Special Projects Grant, 1976; National Endowment for the Arts Photographer's Fellowship, 1978.

IVAN MAJDRAKOFF-Painting

b. New York, NY, 1927. "I am working on some drawing notebooks, some concerning fantasy and some stressing the figure. For the past year I have been concentrating on large circular object-assemblage paintings. Studied: Cranbrook Academy of Art. Former Director, University of Minnesota Art Gallery. Solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967, 70; Syntex Gallery, Palo Alto, CA, 1975; Montalvo Art Center, Saratoga, CA, 1976. Group: Detroit Art Institute; Minneapolis Institute of Art; Walker Art Center; Denver Museum of Art; SF Museum of Art; Museum of Modern Art, NY.

FRED MARTIN-Introductory Courses

b. San Francisco, CA, 1927. UC Berkeley, BA 1949; MA 1953. Awards: National Endowment for the Arts Artist's Grant, 1971. Solo exhibits: San Francisco Museum of Art, 1973; Hansen-Fuller Gallery, SF, 1974, 75, 76; California State University, Sacramento, 1975; UC Davis, 1977; California State University, San Jose, 1977. Publications: *Beulah Land,* 1966 (Crown Point Press/Hansen-Fuller Gallery); *Log of the Sun Ship,* 1969 (Crown Point Press); *Liber Studiorium,* 1973; *A Travel Book,* 1976 (Arion Press).

BRUCE McGAW-Painting

b. Berkeley, CA, 1935. "My engagement with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so keep painting and drawing." California College of Arts and Crafts, BFA 1957. Solo exhibits: Distel Gallery, Palo Alto, CA; Trinity University, TX, 1967; SFAI, 1969. Group: Oakland Museum; Richmond Museum; SF Museum of Art; Palace of the Legion of Honor, SF; M. H. de Young Memorial Museum, SF; Santa Barbara Museum; NY State University, Oswego.

RICHARD MILLER-World Studies

b. Cleveland, OH, 1925. Bowling Green State University, Dartmouth College, Ohio State University, BA 1949; University of Paris, Claremont College, MA 1956. UC Berkeley, PhD 1961. National Maritime Union, 1946-1953. Freelance foreign correspondent and photographer, accredited by French government to Cleveland *Plain Dealer,* syndicated in *Los Angeles Times, Kansas City Star.* Candidate for US Congress, 12th CD, 1964, 1966. Ordained in Universal Life Church, 1971; Dr. of Universal Life, 1977. Publications: *Amerloque,* a novel, New York, 1966, and *Bohemia: The Protoculture Then and Now,* Chicago, 1977.

RAY MONDINI-World Studies

b. San Francisco, CA, 1940. "I have recently finished writing a text, *The Modern Period—Historical and Contemporary Implications—A Study in the Visual Arts.* My current work involves the relationship between aesthetics and historical dialectical materialism." Studied: SF State, BA Philosophy; University of Perugia, BFA Art History; SF State, MA Humanities.

GUNVOR NELSON-Filmmaking

b. Stockholm, Sweden. Humboldt State College, BA; Mills College, Oakland, MFA 1960. Grants: Guggenheim Fellowship, 1973; NAVW, 1974; National Endowment for the Arts, 1975; American Film Institute, 1977. Awards: First Prize, Ann Arbor, 1966; Prize, Belgium Experimental Film Festival, 1968; Oberhausen Festival, 1970; First Prize, Berkeley Festival, 1972; Grand Prize, Bellevue Festival, 1973; Prize, American Film Festival, 1974. Solo exhibits: Berlin Film Academy, 1969; SF Museum of Art, 1970, 72, 74, 77; Yale University, 1972, 74; Walker Art Center, 1972; Museum of Modern Art, NY, 1972; Swedish Film Institute, 1973; Belgium Film Archives, 1973; Dutch Filmmakers' Coop, 1973; Pacific Film Archives, 1973, 76; Whitney Museum, NY, 1977. Group: Filmstudio, Rome, 1973; Women's Film Festival, Paris, 1974; Arles Film Festival, France, 1974; Cannes Film Festival, 1974; Venice Biennale, Italy, 1974; Paris/Milano Tour of Experimental Films, 1975.

ZEESE PAPANIKOLAS-World Studies

b. Salt Lake City, UT, 1942. "Currently at work on a biography of a Greek-American labor leader killed in the Colorado Coal War of 1913-14 and on a group of scripts for Public Television." California State University, SF, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965-66; Ariadne Foundation Grant, 1971; Union of Independent Colleges of Art Faculty Grant, 1974. Publications: "The Duck Hunt Dream," in *Stanford Short Stories,* 1968; *Looking Far West* (an anthology of Western American literature and history), 1978.

DONNA LEE PHILLIPS-Photography

b. Winthrop, MA, 1941. "I am examining photography as a measuring, not a metaphoric device, paying close attention to the contexts in which we view photographs and which thus affect our reception of them. Publication and installations, concepts, are my current concern." Cooper Union, NY, BFA 1968; Pratt Institute, NY, MFA 1972. Awards: National Endowment for the Arts, 1973. Exhibited: Camerawork Gallery, SF, 1974-78; Fogg Museum, Harvard University, 1977; Santa Barbara Museum, CA, 1977; Blue Sky, Portland, 1978; Buffalo State College, NY, 1978; Floating Foundation, SF Museum of Modern Art, 1978. Publications: *Photography and Language,* 1977; *Eros and Photography,* 1978.

DENNIS PIES-Filmmaking

b. Indianapolis, IN, 1947. "I am presently working on a series of short films which deal with the screen as one dynamic surface, *Surface Work*. My voice is the vocal counterpart to the surface dynamics of the image. The vocal pieces are based on internal resonance investigation." Texas Tech University, Lubbock, BFA 1970; California Institute of the Arts, Valencia, MFA 1974. Awards: Ann Arbor Film Festival Awards, 1975, 77; Independent Filmmaker's Exposition Award, 1978. Exhibited: Chicago International Film Festival, 1973; New York Film Festival, 1977; 3rd World Festival of Animation, Zagreb, Yugoslavia, 1978; Filmex '78, LA.

JIM POMEROY-Sculpture

b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MA, MFA 1972. Awards: NEA Fellowship, 1975; Artist-In-Residence, Exploratorium, SF, 1975; Mills College, Oakland, 1978. Solo exhibits: Daniel Weinberg Gallery, SF, 1973; De Saisset Gallery, Santa Clara, 1974; Hansen-Fuller Gallery, SF, 1975; University Art Museum, Berkeley, 1978. Performances: *"Composition in D"* 63 Bluxome, SF, 1974; *"Composition Indeed,"* Ft. Worth Art Museum, 1975; *"NITEWIDDAMOOZ,"* SFMMA, 1976; *"Byte at the Opera,"* 80 Langton St., SF, LAICA, LA 1977; *"R-byte ist wurst, denn R-b'art,"* Santa Barbara Contemporary Arts Forum, Mills College, 1978; *"Artisan Resonance,"* Exploratorium, SF, 1978. Group: Crocker Gallery, Sacramento, 1972; Krannert Museum, Illinois, 1973; South of the Slot, SF, 1974; CSU, Sacramento, 1974; SJSU, 1974; UC Santa Barbara, 1975; Ft. Worth Art Museum, 1975; SFMMA, 1976; Biennale of Sydney, 1976; and/or Gallery, Seattle, 1977; Kemein Prefecture, Tokyo, 1977. Curator: "Rushmore-Another Look," SFAI, 1976, "The Annual" Ft. Mason, SF, 1977. Published: *Rushmore-Another Look,* SFAI, 1976, "Viewing the Museum—The Tale Wagging the Dog" in *The New Artsspace,* LAICA, 1978. Bibliography: *Art Gallery, Art in America, Artforum, Arts, Artweek, Work, Word Works II, Art News, High Performance.*

ANTHONY REVEAUX-Filmmaking

b. Tucson, AZ, 1937. University of Connecticut, Storrs, BA 1961; San Francisco Art Institute, MFA 1972. Awards: National Endowment for the Arts, 1978. Academy of Motion Picture Arts and Sciences Research Grant, 1978. Curator: "The Art of Animation," Chevron Gallery, San Francisco, 1977. Group: International Short Film Festival, Krakow, Poland, 1974; Douglass College Film Festival, Rutgers University, 1974; "Ultrafilms," Oakland Museum, 1974. Publications: Critical articles on film in *The New Haven Register; Film Quarterly; Quarterly Review of Film Studies; Artweek; San Francisco Chronicle; Berkeley Barb; The Daily Californian; Focus Magazine;* 1969-77.

BARBARA JO REVELLE-Photography

b. Chicago, IL, 1946. "Currently I am involved in a large photo-related environmental project. I often use language, film, performance, in conjunction with photography." University of Colorado, Boulder, BFA 1969; MFA 1969. Awards: Creative Artist Program Service Grant, 1973, 76; NY State University Faculty Grant, 1974; Arizona State University Faculty Grant, 1976. Solo exhibits: Midtown Gallery, NY, 1976; Arizona State University Gallery, 1977; CEPA Gallery, Buffalo, 1977; School of the Art Institute of Chicago, 1978; Chicago Center for Contemporary Photography, 1978. Group: Hudson D. Walker Gallery, Provincetown, MA, 1976; Spectrum Gallery, Tucson, 1977; Soho Center for the Visual Arts, NYC, 1977; *The Great West: Real/Ideal,* University of Colorado, 1978; Phoenix Art Museum, 1978; M. H. de Young Memorial Museum, SF, 1978. Publications: *Artforum,* 1976; *Great West: Real/Ideal,* 1977; *The Phoenix Five,* 1977; *After Image,* 1978.

JOHN ROLOFF-Ceramic Sculpture

b. Portland, OR, 1947. UC Davis, BA 1970; California State University, Humboldt, MA 1973. Awards: National Endowment for the Arts Craftsman Fellowship, 1977. Solo exhibits: University of Kentucky, 1975; Lester Gallery, Inverness, CA, 1975, 77. Group: Museum of Contemporary Crafts, NY, 1970; Whitney Museum of American Art Biennial, NY, 1975; Fendrick Gallery, Washington, DC, 1975; California State University, Fullerton, 1976; Scripps College, Claremont, CA, 1977; University of North Carolina, Chapel Hill, 1977. Bibliography: "Time Eaten Towers," *Artweek,* October 1975; "Prima Facie Clay Sampler," *Currant Magazine,* October 1975; "Ceramic Sculpture," *Artweek,* March, 1975; "Northern Ceramics," *Artweek,* 1976.

MARTHA ROSLER-Photography

b. Brooklyn, NY, 1943. "I am interested in everyday life and its social and political determinants." Brooklyn College, BA 1965; UC, San Diego, MFA 1974. Awards: National Endowment for the Arts (Artist's Fellowship), 1975; National Endowment for the Arts (Critic's Fellowship), 1977. Solo exhibits: Long Beach Museum of Art, CA, 1977; Arizona State University, Tempe, 1977; Whitney Museum of American Art, NY, 1977; and/or Gallery, Seattle, 1978; Vehicule Art, Montreal, 1978. Group: Espace Pierre Cardin, Paris, 1975; Palazzo Diamante, Ferrara, 1975; International Cultureel Centrum, Antwerp, 1976; Contemporary Arts Museum, Houston, 1977-78; Art Net Gallery, London, 1977; Sogetsu-Kaikan, Tokyo, 1978. Publications: *Artforum,* 1975, 77; *The Fox,* 1976; *Artweek,* 1976.

CAROL LEE SANCHEZ-World Studies

b. Albuquerque, NM, 1934. San Francisco State University, BA 1978. Solo exhibits: Frederik Burk Foundation for Education, SF, 1978; Emily Ingrahm Gallery, Colorado, 1978. Group: Galeria de la Raza, SF, 1975; Faculty Club, UC, Berkeley, 1976; San Francisco State University Campus, 1977; SF Art Festival, 1974-78. Publications: (Poetry) *Conversations from the Nightmare,* 1975; *Time-Warps,* 1977; *Message Bringer Woman,* 1977; (Poetry Anthologies) *Y'Bird,* 1977; *The Remembered Earth,* 1978. Listed in *Who's Who in American Art,* 1976; *World Who's Who of Women,* 1978.

ALAN SCARRITT-Sculpture

b. Oak Park, IL, 1945. Brown University, BA 1967; California College of Arts and Crafts, MFA 1971. Solo exhibits: Warren Benedek Gallery, NY, 1974; California Institute of Technology, Pasadena, 1975; and/or Gallery, Seattle, 1978; The Clocktower, NY, 1978. Group: SF Museum of Modern Art, 1971; Richmond Art Center, CA, 1972; South of the Slot, SF, 1974; University Art Museum, Berkeley, 1975; SFAI Annual, 1977; Send/Receive Satellite Live, SF-NY, 1977.

URSULA SCHNEIDER-Painting

b. Herrliberg, Switzerland, 1943. "There are steps you take. It's like waking up right now, and it is all unseen again." Ceramic School, Bern, Switzerland, BFA 1964; SFAI, MFA 1972. Awards: Contemporary Artist Award, Oakland Museum Guild, 1974. Solo exhibits: Quay Gallery, SF, NY, 1974, 75, 76, 78. Oakland Museum, 1975; University Art Museum, Berkeley, 1978. Group: University Art Museum, Berkeley, 1972, 73; Quay Gallery, SF, 1972-78; Whitney Museum of American Art, Biennial, 1975; Fort Worth Art Museum, 1975; SF Museum of Modern Art, 1975, 76.

ALLAN SEKULA-Photography

b. Erie, PA, 1951. "As a 'critic', studying relationships between positivism (as the instrument ideology of developing capitalism) and the emergence of both sociological and artistic realism, with an emphasis on photographic media. As an 'artist', working on ongoing narrative projects about the tensions between people's imaginary and material lives, about oppressions and beginnings of resistance." UC San Diego, BA 1972; MFA 1974. Awards: National Endowment for the Arts (Art Critic Fellowship), 1976; (Artist's Fellowship), 1977. Solo exhibits: Brand Art Center, Glendale, CA, 1974; UC, San Diego, 1974; Orange Coast College, Costa Mesa, CA, 1979. Group: The Kitchen, NY, 1975; The Fine Arts Building, NY, 1975; Palais Des Beaux Arts, Brussels, 1975; LA Institute of Contemporary Art, 1976; Whitney Museum of American Art, 1976; SF Art Institute, 1977. Publications: "On the Invention of Photographic Meaning," *Artforum,* 1975; "The Instrumental Image: Steichen at War," *Artforum,* 1975; "Meditations on a Triptych," *Afterimage,* 1978; "Dismantling Modernism, Reinventing Documentary," *Massachusetts Review,* 1978.

RICHARD SHAW-Ceramic Sculpture

b. CA, 1941. "I'm trying to make functional three dimensional objects out of porcelain that look like they were made by a clever hobo and a stationery clerk." Awards: National Endowment for the Arts, 1970, 74; Union of Independent Colleges of Art Faculty Grant, 1972. Solo exhibits: SFAI, 1967; Dilexi Gallery, SF, 1968; Quay Gallery, SF, 1970, 71, 73, 76; SF Museum of Art, 1973; EG Gallery, Kansas City, 1974. Group: Smithsonian Institution, 1969, 77; Whitney Museum of American Art, 1970, 74; Museum of Contemporary Crafts, NY, 1974; Renwick Gallery, Washington, DC, 1975, 76; Delahunty Gallery, Dallas, 1976; SF Museum of Modern Art, 1976. Bibliography: *Artforum,* 1971; *New Yorker,* 1971; *Artscanada,* 1971, 72; *Ceramics Monthly,* 1973; *Art International,* 1973; *Crafts Horizons; Art in America,* 1976.

HOWARD SMAGULA-Painting

b. Passaic, NJ, 1942. Yale University, BFA 1963; MFA 1965. Solo exhibits: *The Earth A Great Storehouse,* 350 9th St, SF, 1976; *Seven Joys of Marriage,* The San Francisco Art Institute Annual, 1976; *My Life in Art,* Berkeley Art Center, Berkeley, 1977; *Keyhole,* Works, San Jose, CA, 1977; *Disappearances,* 80 Langton St., SF, 1977. Group: *Intersection,* San Jose State University, CA, 1976; *Sequence,* SITE, SF, 1976; *Book Works,* Mills College, Oakland, 1977; *Artist's Books,* University of California, San Diego, 1977; *Drawings,* Sanguine Suite, North Hollywood, CA, 1977; *From Pastel to Notation,* San Francisco Art Institute, 1978.

BARBARA SMITH-Sculpture

b. Pasadena, CA, 1931. "I am currently publishing a book called *A Logbook,* on my performances from 1968-75, when my work appears to change toward more gentle and shared experiences and interaction with environment. Color has become more evident in current work." Ponoma College, Claremont, CA, BA 1953; Chouinard Art Institute, LA; UC, Irvine, MFA

1971. Awards: National Endowment for the Arts, 1974. Solo exhibits: Cirrus Editions Gallery, LA, 1971, F-Space Gallery, Santa Ana, CA, 1972; California Institute of the Arts, Valencia, 1973; UC, San Diego, 1975; 80 Langton St., SF, 1977. Group: Henry Gallery, University of Washington, Seattle, 1972; Herbert Distel's Museum of Drawers, Bern, Switzerland, 1973; Museum of Conceptual Art, SF, 1973; La Jolla Museum, CA, 1975; Long Beach Museum, CA, 1975, 76, 78; Woman's Building, LA, 1977. Bibliography: *Der Lowe & Die Lowin,* 1974; *Artweek,* 1974, 77, 78; *By Our Own Hands: A History of the Women's Art Movement in Southern California,* 1977; *Arts Magazine,* 1978.

LARRY SULTAN-Photography

b. Brooklyn, NY, 1946. UC, Santa Barbara, BA 1968; SFAI, MFA 1973. Awards: National Endowment for Art in Public Places, 1975; National Endowment for the Arts, 1976; California Arts Council, 1978. Solo exhibits: Ohio Silver Gallery, LA, 1972; SF Museum of Modern Art, 1977; Center for Creative Photography, Tucson, 1977; Los Angeles Institute for Contemporary Art, 1977; Fogg Art Museum, Harvard University, 1978. Group: Hayden Gallery, MIT, 1972; La Mamelle, SF, 1976; Andromeda Gallery, Buffalo, 1976; Fogg Art Museum, Harvard University, 1976; San Jose State University, 1977; Arkansas Art Center, 1978. Bibliography: *Aperture,* 1972; *NY Times,* 1977; *Art News,* 1977; *Newsweek,* 1978. Publications: Billboard Murals (with Mike Mandel), SF Bay Area, 1973-78; *Evidence* (with Mike Mandel), 1977.

SAM TCHAKALIAN-Painting

b. Shanghai, China, 1929. "Pushing paint." SF State College, BA 1952; MA 1958. Awards: National Endowment for the Arts. Solo exhibits: M. H. de Young Memorial Museum, SF, 1962; SF Museum of Art, 1967; Quay Gallery, NY, 1975; Susan Caldwell Gallery, NY, 1977. Group: *14 Abstract Painters,* Frederick S. Wright Gallery, UCLA, 1975; Whitney Museum of American Art; Pasadena Art Museum; SF Museum of Modern Art; Oakland Museum; 1970 World Exposition, Osaka, Japan; California Palace of the Legion of Honor, SF. Bibliography: *Sunshine Muse,* Peter Plagens; *Art in America; Artforum; NY Times; LA Times; SF Chronicle; The New Art: A Critical Anthology.*

BEN VAN METER-Filmmaking

b. Oklahoma City, OK, 1941. "I make an occasional comedy, but the main thrust of my film work is in the direction of documentary. My films tend to concentrate on people, life styles, and activities that the communication media ignore." SF State University, BA 1964; SFAI, MFA 1970. Awards: Union of Independent Colleges of Art Faculty Grant, 1973, 74; National Endowment for the Arts Grant, 1975. Solo exhibits: Vancouver Art Gallery, 1973; Cinematheque 16, LA, 1968; Whitney Museum, 1970. Group: Avalon Ballroom, 1966, 67, 68; Ann Arbor Film Festival, 1966, First Award, 1967; Belgian Experimental Film Festival, 1967; SF Museum of Art, 1967; SF International Film Festival, 1968. Publications: Canyon Cinema News Editorship, 1969-70; *California Living,* 1976; *The Monsters of Ochimicho; Rescued Buildings,* 1977, published by Capra Press, Santa Barbara. Transmutation of slide and film for American Conservatory Theatre's *General Gorgeous*, 1975. Currently Director of Photography, Terry Southern's *Randy,* feature film (1978).

CARLOS VILLA-Painting

b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, MFA 1963. Solo exhibits: Poindexter Gallery, NY, 1967; Sacramento State College Gallery, 1969; Richmond Art Center, 1970; Hansen-Fuller Gallery, SF, 1971, 74, 78; Nancy Hoffman Gallery, NY, 1973, 75; Emanuel Walter Gallery, SFAI, 1973 (Adaline Kent Award); E. B. Crocker Art Gallery, *Art Space,* Sacramento, 1977. Group: *The Art of San Francisco,* SF Museum of Art, 1961; *West Coast: The Artists' Environment,* Amon-Carter Museum, Fort Worth, 1962; *Second Annual Arp to Artschwager Exhibition,* Goldowsky Gallery, NY, 1967; *Whitney Annual,* Whitney Museum of American Art, NY, 1972; *Other Sources,* SFAI, 1976; *California Show: The Modern Era,* SF Museum of Modern Art and National Collection of Fine Arts, 1976, 77.

HENRY WESSEL, JR.-Photography

b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; NY State University, Buffalo, MFA 1972. Awards: Guggenheim Fellowships, 1971 and 1978. National Endowment for the Arts, 1974 and 1976. Solo exhibits: Museum of Modern Art, 1973. Bibliography: *Art in America, Artnews, Print.*

FRANKLIN WILLIAMS-Painting

b. Ogden, UT, 1940. California College of Arts and Crafts, BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant, Ford Foundation Grant; National Endowment for the Arts. Exhibits: Portland Art Museum, 1966; Seattle Art Museum, 1966; *Funkart Show,* UC Art Museum, Berkeley, 1967; Crocker Art Museum, Sacramento, 1968; SF Museum of Art, 1969; Phyllis Kind Gallery, Chicago, 1969; New Zealand Museum, Auckland, N.Z., 1971; Gallery Marc, Washington, D.C., 1972; National Museum, Washington, D.C., 1972; Braunstein Quay Gallery, SF, 1973, 77; Oakland Art Museum, 1973; Gallery B, Paris, 1973; Braunstein Quay Gallery, NY, 1976; Museum of Art, Pullman, WA, 1976; Gallery K, Washington, D.C., 1977; Mott College, Flint, MI, 1978.

DAVID WISNIEVITZ-Filmmaking

b. Mexico City, Mexico, 1950. San Francisco Art Institute, MFA 1976. Solo exhibits: National Mexican T.V., Mexico City, 1977; Diego Rivera Gallery, San Francisco, 1977. Group: Jerusalem Cinematheque, Jerusalem, Israel, 1977; Haifa Cinematheque, Haifa, Israel, 1977; Tel Aviv Cinematheque, Tel Aviv, Israel, 1977; Ann Arbor Film Festival, Michigan, 1977; *Other Sources,* San Francisco, 1976; Academy of Arts and Sciences Film Awards, U.S.A., 1977.

AL WONG-Filmmaking

b. San Francisco, CA, 1939. "I draw from a variety of elements (film, sunlight, water, fire, etc.) as they occur naturally and bring them together in an aesthetic order and structure that develop and explore several realities." San Francisco Art Institute, MFA 1972. Awards: 1st Prize, Foothill College Festival, Rutgers University; Palo Alto Film Festival; American Film Institute Grant, 1975. Solo exhibits: F&F Schule Fur Experimentelle Gestaltung, Zurich, 1975; San Francisco Museum of Modern Art, 1977; Pittsburgh Filmmakers, Inc., 1978; Millennium, NY, 1978; Mills College, Oakland, 1978. Group: Filmmuseum, Vienna, 1977; Melkweg, Amsterdam, 1977; La Pagode, Paris, 1977; Eye Music, San Francisco, 1978; Asian-American Film Festival, NY, 1978; 16th Ann Arbor Film Festival, 1978.

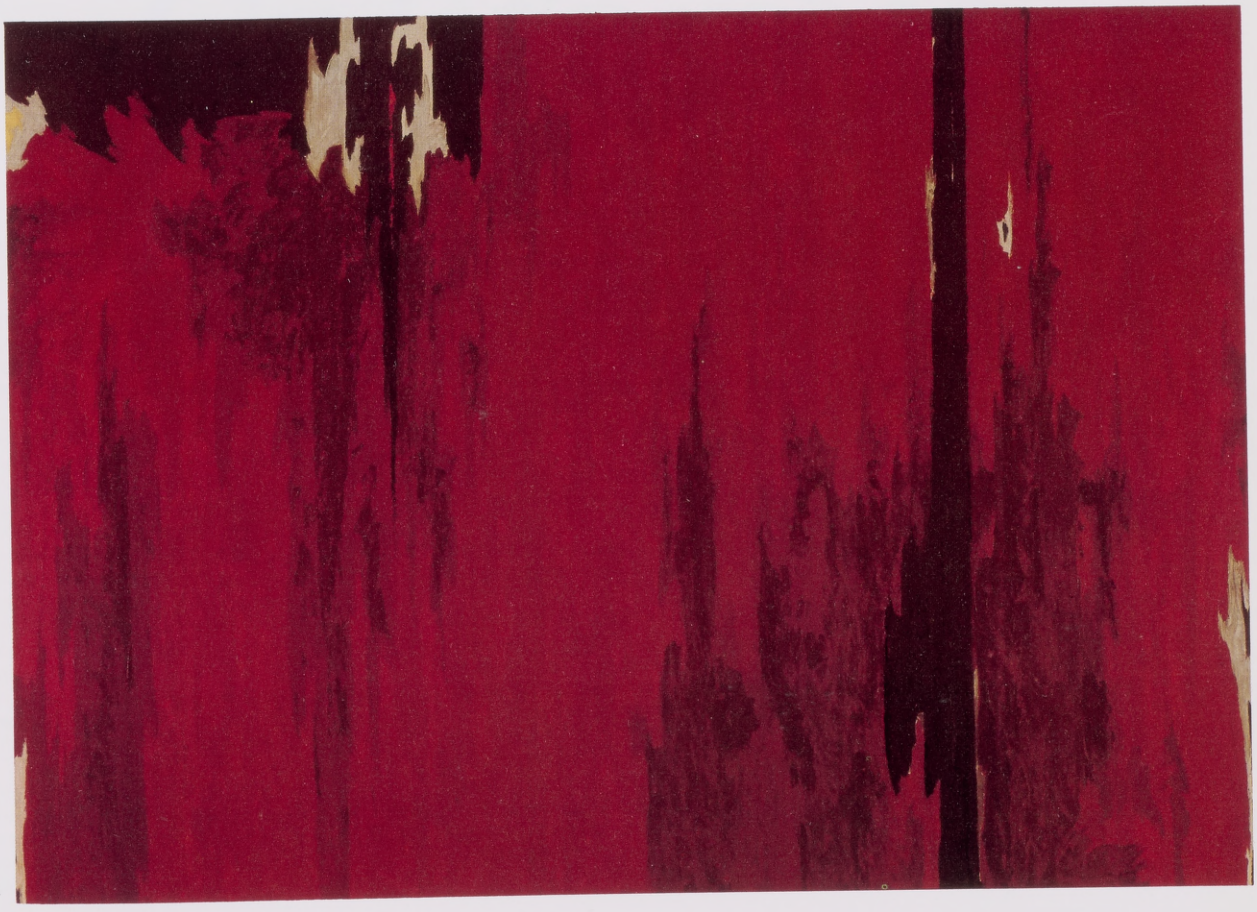
WILLIAM DING YEE WU-World Studies

b. Shanghai, China, 1945. Princeton University, BA, MA, PhD 1978. Awards: J. D. Rockefeller III Fellowships, 1970, 72; National Endowment for the Humanities Fellowship, 1973. Publications: *Kung Hsien's Style and His Sketchbooks,* 1970; *Chinese Culture Center,* 1972.

BILL ZULPO-DANE - Photography

b. Pasadena, CA, 1938. UC, Berkeley, BA 1964; MA 1968. Awards: Guggenheim Fellowship, 1973; National Endowment for the Arts, 1976, 77. Solo exhibits: Oakland Museum, CA, 1973; Museum of Modern Art, NY, 1974; Carpenter Center for Visual Arts, Harvard University, 1975; Center for Creative Photography, University of Arizona, 1976; M. H. de Young Memorial Museum, SF, 1977. Group: *Recent American Still Photography,* Edinburgh Art Center, Scotland, 1976; *Concerning Photography,* Photographer's Gallery, London, 1977; *Windows and Mirrors,* Museum of Modern Art, NY, 1978. Publications: "The Snapshot," *Aperture,* 1975; *Creative Camera,* 1976; *Photography within the Humanities;* "Love/Hate Relations," *Artforum,* 1978.

Artnotes



Artnotes is a journal of ideas and images published in conjunction with the College Catalog. It provides a suggestion of the type of activity and people who make up the San Francisco Art Institute.

Preceding
Clyfford Still, 1951- 52 PH 968, Oil on canvas, 113"×155". Collection San Francisco Museum of Modern Art. Gift of Mr. Still. One of a series of works started in the fall of 1950 emphasizing and extending a concept initiated in two large works done in 1944 in Richmond, Virginia, and restated in 1947 and 1948 in San Francisco when Still was teaching at the San Francisco Art Institute.

Made in California

by Jan Butterfield
Excerpted from **Made in California**, published in **American Art Review**, December / January 1977.

Jan Butterfield is an art critic who teaches contemporary art and art history at the San Francisco Art Institute. She is currently writing a book on California art.

Since the beginnings of her discovery, the myths about California have run rampant; the endless sunshine, purple mountains, and fragrant orange groves to the south, the enshrouding fog, glorious Golden Gate Bridge, and San Francisco earthquake and fire of 1906 to the north, have been coupled and confounded by her frontier quality, her newness, her willingness to experiment. In later years Hollywood, Disneyland and the aerospace industry added a contemporary touch to her mystique in the south, and the Haight-Ashbury phenomenon and Berkeley riots added further dimensions in the north.

That the complexities of this sprawling paradise (whose name probably derives literally from the Persian "Kari-i-farn," or "Mountain of Paradise") are not easily understood or encapsulated is understandable; it also underscores the virtual impossibility of readily understanding or encapsulating the nature of the art produced here. Intimately tied to her unique history, the art of California, while often interjected with so-called "mainstream" currents, has a history of its own — separate from that of the East Coast.

Astonishingly enough, prior to "Painting and Sculpture in California: The Modern Era," organized by Henry Hopkins and Walter Hopps for the San Francisco Museum of Modern Art and the National Collection of Fine Arts in 1976-77, no one in the United States had attempted to organize and mount a major historical survey of the growth and development of modern art in California.

The impressive, sprawling exhibition of over 300 works by 200 artists was chosen to document the growth and development of the modernist movement in California. Beginning with the turn of the century, it continues into the 70's, covering some 75 years of history.

The visual impact of the exhibition is overwhelmingly Californian. If that sounds like a truism at best, it is important to underscore, for there is a general tendency to assume that the "best" works of any period have a similar look — i.e., that the "best" art produced in California in the 1960's looks like the "best" art done in New York during that same period of time. While there are undoubtedly many similarities, it is the differences which are notable.

CLYFFORD STILL

The monumental presence of Clyfford Still (b. 1904) looms large in the history of art in California and his influence is still felt in much of the work produced there since his time. It was a rare "Golden Era" when Douglas MacAgy brought him (and briefly, Rothko and Reinhardt) to the San Francisco Art Institute and changed the face of art in California. The unflinching messianic message which Still was to communicate both by his presence and through his art still reverberates. He taught students not to compromise, to owe nothing to anyone except themselves, to stay away from the marketplace and to dedicate themselves to their art. But most importantly, he taught them to paint honestly with raw power.

Still is represented in this exhibition with important early works from 1941 and 1942 and with three key works done during his

Manuel Neri, Standing Plaster Figure, 1959. Enamel on plaster, 59½" × 22" × 16¼" including base. San Francisco Museum of Modern Art. William L. Gerstle Fund.

San Francisco years. These, with their scabrous surface, jagged shapes, and flat areas of color were to have a strong influence on artists such as Frank Lobdell and Hassel Smith. While others had begun to paint abstractly, Still's vocabulary was brand new; his works spoke not of the referential but the real; not the "look," but the "feel." His insistence on allowing the work to stand for itself without the "midwifery" of criticism has influenced several generations of artists in both the north and the south — but especially those who attended or taught at the Art Institute.

Hassel Smith (b. 1915) is the best-known abstract expressionist to originate in northern California. The three works included in this exhibition range in date from 1952-3 to 1961 and represent a body of powerful abstract expressionist work. To my mind the most extraordinary is his "Untitled, 1958," which contrasts thick paint with thin opacity and great clarity in high, bright colors of red, salmon, and beige. Intricately divided by Smith's lyrical, calligraphic sections, it fits together like a metaphysical jigsaw puzzle.

Yet another key figure, both as a painter and teacher, is Frank Lobdell (b. 1921) who, like Smith and Still, taught at the San Francisco Art Institute. Lobdell's "Black Edge II, 1962" (Mr. and Mrs. Philip Lilienthal collection), is a painting in which vaguely referential shapes of protozoic nature float along the edges, butting up against the central image which resembles a giant seed pod. Seemingly referential yet totally abstract, the work, coming out of Still, points the way to Joan Brown, Manuel Neri, and others who were students at the Art Institute at the time. Executed in the flat blacks and dry, brushy, sensibility of which Still was so fond, the work, at the same time, utilizes Lobdell's powerful personal imagery.

Richard Diebenkorn (b. 1922), like de Kooning, has alternated abstraction with the figurative during various periods of his work. He is represented in three different portions of this exhibition: Early Expressionism, Bay Area Figurative, and Color and Field. Diebenkorn is a giant father figure whose continued brilliance gave the stable base to the much maligned and often misunderstood (outside of the area) Bay Area Figurative painters. European critics "discovered" this group of artists which they promptly labeled "Ecole du Pacifique." Mary Fuller McChesney's book, **A Period of Exploration,** for the Oakland Museum exhibition of the same title, 1973, explores this question as does her article in the January, 1971 issue of **Artforum,** "Was There a San Francisco School?"

The general consensus seems to be that there was not; Bay Area artists have always worked essentially alone. This grouping, if somewhat logical, appears to be a convenient critical "handle" rather than an indication of true homogeneity.

BAY AREA FIGURATIVE

"Ecole du Pacifique" or not, there seems to be no question that there were a number of painters working in the Bay Area in what has been called the "Bay Area Figurative" manner from roughly 1945 on. In fact, this sensibility has continued, so that today, more than 30 years later, much of the best of art produced in northern California still retains specifically realistic aspects.

Several Bay Area figures emerge strongly in this exhibition: Nathan Oliveira (b. 1928) and Joan Brown (b. 1938). The compulsive involvement with paint which occupied a number of Bay Area artists was carried to extreme by Joan Brown and Jay DeFeo (b. 1929). DeFeo's mystical work of legendary power, "White Rose 1958-1966," took eight tortuous years to complete, and weighs 2,300 pounds. Its great weight is responsible for its current unstable condition, and it is now literally "entombed" in the walls of the San Francisco Art Institute where, cradled, it awaits extensive conservation work, for which funds are being raised by a number of Bay Area artists.

If DeFeo's works of this sort were almost totally abstract, involved with the tactile richness/ugliness of pounds of paint, Joan Brown's mature works are all figurative. In description, Joan Brown and Nathan Oliveira may sound alike, but psychologically they are poles apart. Both are figurative with the abstract expressionists' love of paint, but where Oliveira muffles, shrouds, and mystifies his figure, Brown pushes hers out into the viewer's space in a tough eye-to-eye confrontation.

Coming out of the San Francisco Art Institute as well, Manuel Neri provides the three-dimensional aspect of this expressionist figuration. He works in plaster, wire, and fiberglass, creating partial figures with rich expressionist surfaces that appear to be hewn out of some contemporary derivative of marble. Almost Greco-Roman in their initial sensibility and use of the partial figure, the plasters are then carved, hacked, and brutalized, their surfaces often defined by rich swaths of bright color and painterly brushwork. The "ugly" half shells of human figures are almost cicada-like and leave a curious aftersense in the mind.

The importance of David Park (1911-1960) should be noted here, for his work had a strong influence on other painters. For example, it was Park who convinced Diebenkorn to go back to figurative painting and also Park who taught Sam Francis at a crucial period in Francis' development.

Elmer Bischoff (b. 1916), who was recently given a retrospective exhibition at the Oakland Museum, emerges in this exhibition as one of the stronger figures of the Bay Area Figurative group. Confrontation with the work is a sensual delight; Bischoff's highly sensitive coloristic sense, concern with light, and involvement with paint combine to create soft poetic works of great beauty.

SCULPTURE

Some of the most extraordinary sculptural works in the Bay Area are those of Robert Hudson (b. 1938), Bill Geis (b. 1940), and William Wiley (b. 1937). Deeply personal, erratically expressionist, these idiosyncratic works maintain and continue the look of Bay Area painting and drawing, extending it gently into sculpture. In the work of Wiley and Hudson this is literally so, for the images and shapes executed in paintings and drawings are often executed in three dimensions as well.

Robert Hudson is best known for his remarkable trompe l'oeil sculptures such as "Space Window, 1966," a multiplicity of sculptural attenuations executed in automobile lacquer on steel. But in terms of sheer bravura, "Running through the Woods" is one of the best sculptural works in the show. In this work, "found objects" such as a glove, beads, feathers, and rocks are used to ornament a taxidermied deer which has been overpainted and embellished with a complex vocabulary of contemporary "art marks," the end result of all of which is one of the most unique and powerful sculptural works yet to be produced anywhere.

William T. Wiley must be considered apart. His complex visual vocabulary, extraordinary draughtsmanship, punning sense of humor, crackerbarrel wisdom, and iconoclastic attitudes about formalism combine to produce an astonishing body of work. One of the most remarkable things about Wiley is his capacity to extend the sensibility of his drawn line into three dimensions combined with his own inimitable punning humor as well.

The art produced in California is more irreverent, less "mainstream," more erratic, brighter, less academic, more human, less formal, more figurative, and less deliberately intellectual. Most of it defies ready comparison with art being produced on the East Coast at almost any given point in time. It has nearly always functioned out of a different history — a history of its own, and has therefore existed in a different time and space.

Another of the major contributions of the exhibition has been to point up the fact that involvement with abstraction was well under way in San Francisco in the late 40's at virtually the same time that it was going on in New York. In the Bay Area it gained great sustenance from the presence of Clyfford Still and Mark Rothko at the San Francisco Art Institute, whose mature works began to develop during the period of time that they were teaching at the school in the period 1945-1950. It is equally important to point out that in its maturity as a painting style, it developed in an entirely different direction than did the abstract painting being done in New York.

The powerful works of the Bay Area Figurative painters had few parallels in New York. In fact they have all too often been deprecated for what is assumed to be their "inability" to rid themselves of figuration. It is readily apparent that this is not so much an inability as a lack of desire to do so — in fact it is the conscious and deliberate involvement with the figure that gives the strength to many of these works.

The key point the exhibition makes is this: it is at this point in time, when the works being produced in the Bay Area and those produced in Los Angeles can finally be examined from an international point of view, rather than from the limited designations of "northern," and "southern," or even East versus West Coasts, that the art being produced in California has finally taken its place alongside the best being produced anywhere in the world. It is hoped that the final contribution of this exhibition will be to make that fact quite obvious, and that the work being produced here can finally take its own and rightful place in history.

Elmer Bischoff, Two Figures at the Seashore, 1957, Oil on canvas, 56¾" × 56¾". Collection Sterling Holloway.

Aerial View, The Desert Project, 1978

THE DESERT PROJECT

by Steve Lome

Steve Lome is a student at the San Francisco Art Institute. He is one of several students involved in the creation of an earthwork called The Desert Project, situated in a dry clay lake-bed in Nevada.

THE DESERT PROJECT

Earlier this year, a young artist and her friends shuttled from San Francisco to Nevada for four solid months to create the Desert Project, a monumental environmental installation of great beauty and surprising subtlety. The Desert Project is a "line drawing" constructed of over two miles of low rock wall covering a half mile square. Situated on a dry clay lake bed in the high desert of Nevada, the drawing is reminiscent of the gigantesque earthworks of the ancient Mayan Indians.

THE ARTIST

The project was conceived and designed by Ann Lorraine Labriola, a recent graduate of the Art Institute. She was greatly inspired by several major land projects and earthworks, such as Smithson's Spiral Jetty, where the artist seeks to engage, rather than depict, the landscape. The artist moves out of the studio and into the natural environment. Her paints are the earth, rock and sand. Her canvas is the landscape. Her art is the articulation of the continuing dialogue between man and the environment.

Ann Lorraine is a likely candidate for an environmental artist. She has spent her whole life living out-of-doors. Brought up on a tree farm in New York, she has always known the feel of earth. At the age of eighteen, she left home for the Florida Keys where she lived on the water for four years: fishing, diving, sailing. It was during this time that her fascination with the Mayan Indians was sparked by frequent sailing expeditions to the Yucatan.

When she began to paint, her love for nature was reflected in her choice of materials. She abandoned the traditional painter's palette for the natural pigmentation and textures of dried plants, earth, sand, concrete and bone. The Desert Project seemed to follow naturally from the development of her work: rather than extract materials from their natural setting, Ann Lorraine decided to work with them on site. Her work echoes the desert's magic and subtle beauty.

WITH A LITTLE HELP FROM HER FRIENDS

The beauty of the Desert Project may be measured not only by its monumental scale and elegant form, but in the vision, feeling and dedication of the artist and her friends. For sixteen straight weekends, Ann Lorraine made the 600-mile round trip from the Bay

Area to the dry clay flat in the desert. With each trip, she was accompanied by an all volunteer work crew of between four and twelve fellow "rock movers" and photographers. Over sixty artists and students volunteered their time before the Project was completed in early July.

THE CREATION OF LOVE

Estimates place the number of rocks forming the drawing at more than 200,000. Each and every rock was manually pulled from the side of the lake bed, transported to the site in a U-haul trailer, and laid by hand to create the drawing.

Anne Lorraine Labriola

It grew slowly at first, but as the drawing grew, so did enthusiasm and ambition. Volunteers learned to tolerate the desert heat and worked longer and longer hours.

"Lots of people said we'd never finish, that it would take us a year," the artist says with a smile. "What a struggle to drive up there every weekend to haul rocks. Sometimes I wonder how we did it. It was freezing in the beginning, bitter cold, but it was easier to work in the cold. At the end it was 100 degrees. It was hard."

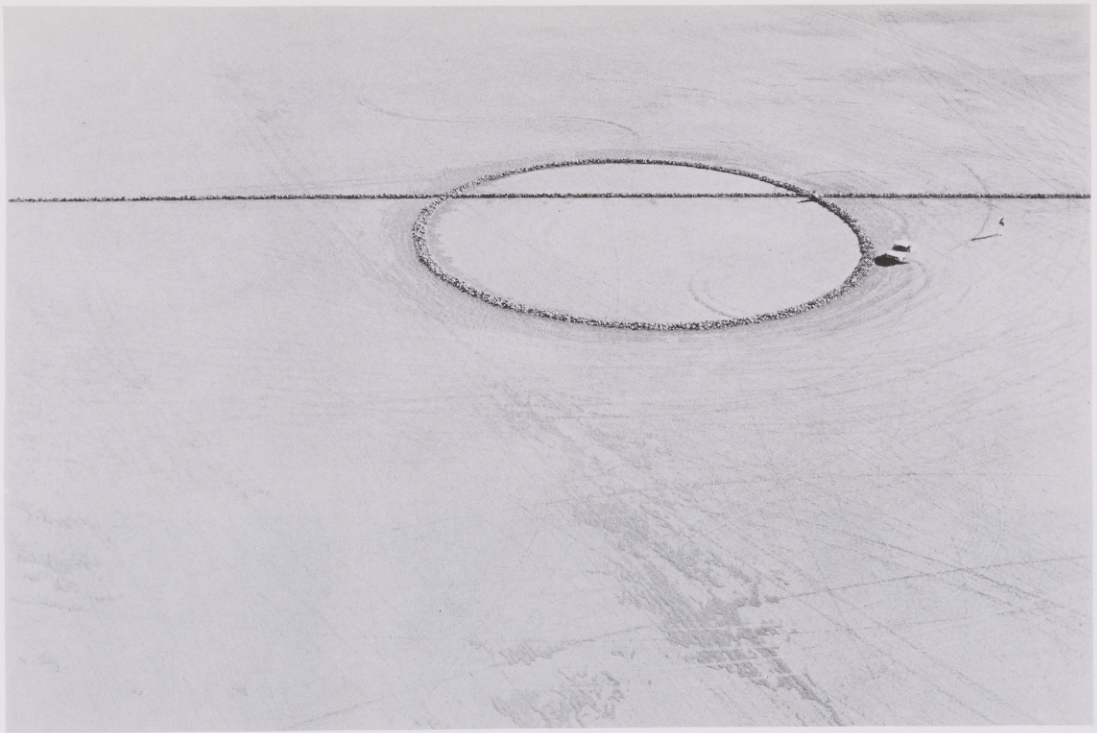
All of the Nevada locals and most families and friends thought them crazy. But in early July, after four months of severe climatic changes — snow to blazing sun — and a steady diet of minor disaster — dust storms, flat tires, loosened trailer hitches, lost volunteers — the last rock was laid. One of the volunteers said, "I see nothing here but love." Most of the crew agreed, driven by the power of Ann Lorraine's vision and by the example of her personal strength and courage to accomplish the impossible.

"I don't think anyone else could have pulled it off," one impressed volunteer noted about the artist's way with people. "She had strangers moving rocks in the hot desert sun and thanking her for the opportunity to help."

AN ENVIRONMENT FOR OTHERS

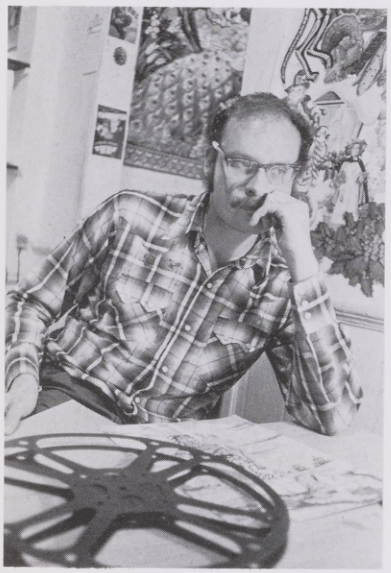
Ann Lorraine believes that the success of her project is that it created an "environment for others to work in." Even the no-nonsense Nevada residents, who regarded their weekend visitors from the city with immediate suspicion, have warmed up to the project. In spite of their skepticism, they were quite generous with friendly advice, moral support, rounds of free drinks and free meals. And now that the project is completed, it's not unusual to find some Nevadans perched on the drawing waiting for the sun to set.

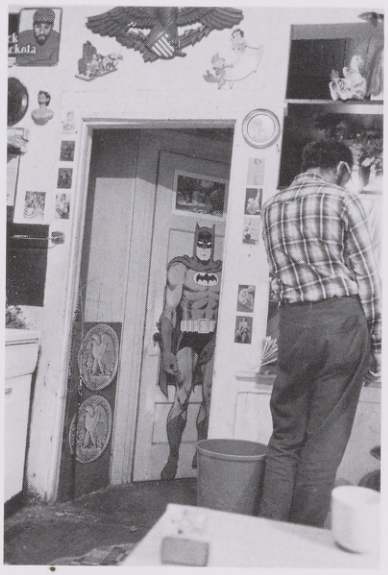
The Desert Project has fueled fine artists, musicians, performance artists, photographers and filmmakers. A whole volume of art work has already been generated from the project, and there will be more photographs and performance pieces as artists continue to experience and document the piece through the changing of seasons and its eventual dismantlement next spring.

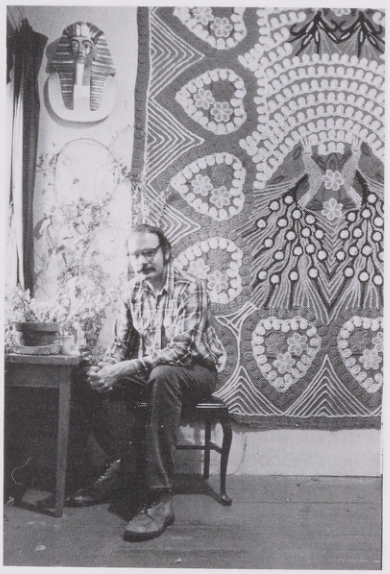


Aerial View (detail), The Desert Project, 1978

Ground View, The Desert Project, 1978

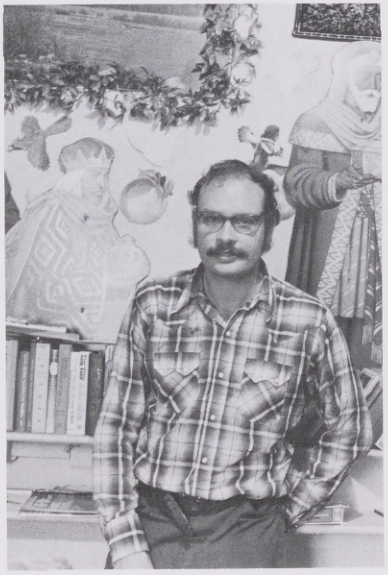


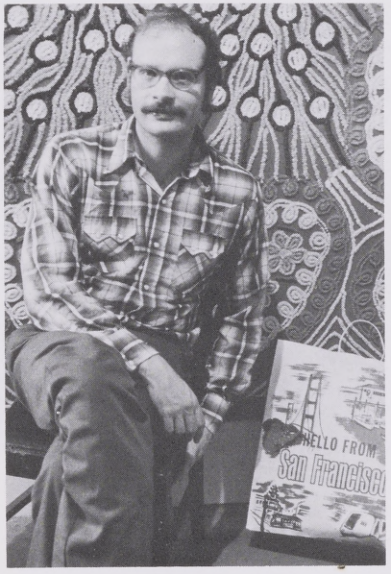


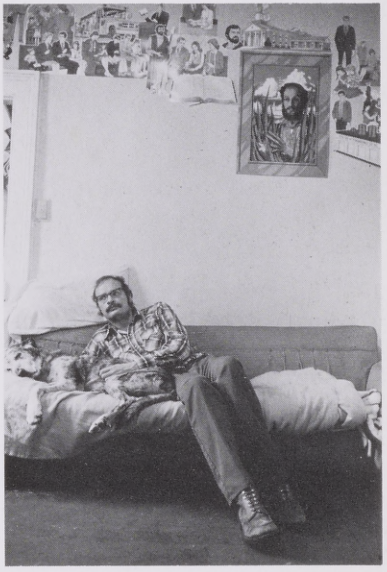


George Kuchar is a member of the filmmaking faculty. He has exhibited his works at the Museum of Modern Art, New York, Pacific Film Archive, Berkeley, American Independent Film Exhibition, London, and the Archives of the Austrian Film Museum, Vienna, among others. George Kuchar was selected for American representation at the 7th Rotterdam International Film Festival, Holland, in 1978.

Kuchar on Kuchar







Question: Why are you making movies? Anybody can make a movie.

Kuchar: Don't ever let a filthy rumor like that get around or phonies like myself will be out of a teaching job!

Question: Why do you use such a fantastic cast?

Kuchar: I use people because it's less time consuming than animating paper cutouts.

Question: How did your film career really start?

Kuchar: It started by me and my brother being taken to movies by our mom. She's responsible for my career.

My dad gave me and Mike, my brother, an allowance weekly and so he was our first producer (as we bought film with that weekly allowance).

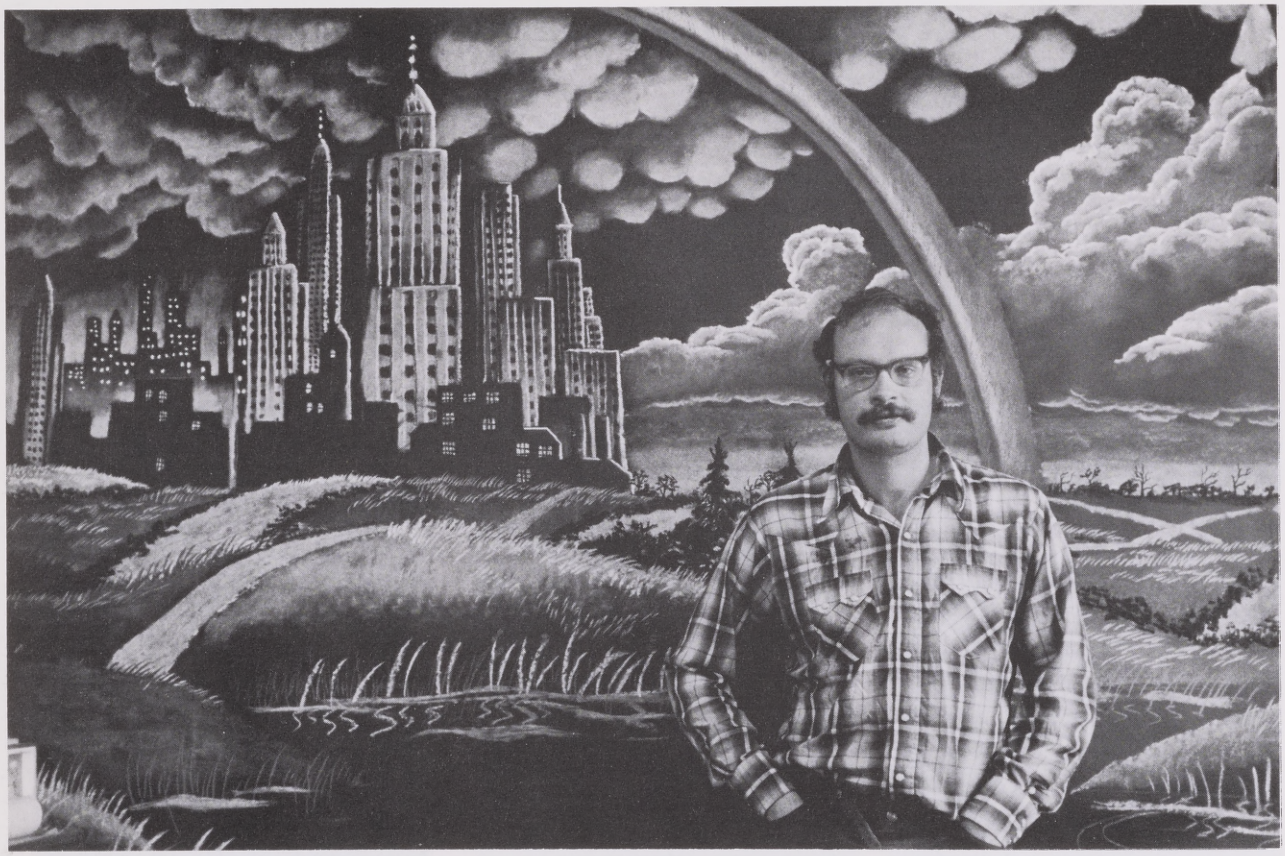
The Bronx was our movie lot and, frankly, it is unequaled for its incredible variety of terrain. In that one borough you can recreate jungles, forests, oceans, mountains, prairies, cities, arctic wastes and Atlantean empires. It's full of photogenic yentas and beautific Babas. The guys were all John Travoltas or Arnold Stangs. Sunsets were very vivid what with all the smog and crap like that.

Sewers backed up frequently creating vast pools in which to mirror the landscape.

The abundance of potato knishes guaranteed voluptuous starlets and pimples caused by atmospheric irritants added splashes of color to every face. The proximity to other New York boroughs guaranteed a vast assortment of new faces which meant that if you were making a movie about radioactive mutants you'd never be at a loss for actors.

Question: How is your work received? (Is there any difference between audience reaction in San Francisco, New York, or Europe?)

Kuchar: My work is received okay. I find my audiences and they find me. I like meeting them in dinky chambers behind



store fronts. I enjoy stapling up a sheet of butcher paper in a college lecture hall so that the movies can have some sort of screen to be projected on. I like meeting kind people I never knew existed at the same time I exist. I wish the rotten people would drop dead.

In San Francisco they come out of the fog to see my stuff. In New York they come out of the woodwork. In Europe, well, so what else is new?

Question: The Cinematheque recently screened your new films "Symphony for a Sinner," "Forever and Always," and "Mongreloid." Tell us something about one or all of them or one of the others or how they all relate.

Kuchar: "Symphony for a Sinner" is made in the classroom and can be looked upon as a big lesson. Each sequence is a verbal and visual lecture: . . . filmmaking gibberish. It is also a sort of college yearbook as it records the people in our class at the time plus their friends and anyone else who happened to be passing by and got into the project.

"Forever and Always" is a baby I gave birth to at home. Most of the people in it were students of mine and so I guess it can be considered a homework assignment.

The "Mongreloid" documents my relationship with my dog and parts of it were shot by an ex-student of mine so I guess you can look at it as him getting his revenge since I was photographed in my own habitat which makes me automatically look like an idiot.

Question: What inspires your films?

Kuchar: God is dead and the devil is big box office these days. It was hard to be inspired by the Divine anyway, especially when, as a youth, you had to sit through such massive biblical movies like "The Story of Esther" and "The Big Fisherman." In a way, in some of these movies, no matter how horrible it sounds, I used to look forward to the crucifixion scene, as then the special effects people would get to work and turn on the wind machines, clouds would boil, Hollywood lightning would crackle and pagan temples would split open at the seams disgorging vomiting sinners. I guess all these planetary and meteorological pyrotechnics meant God to me and I welcomed their climactic arrival when the bearded actors made their temporary exits. All I really remember about "The Story of Esther" was that Peggy Wood was in it. . .and maybe Yvonne De Carlo (or was it Debra Paget?). In any case,

Peggy Wood used to be in "I Remember Mama," a T.V. show I watched when I was a kid. I remember years later how shocked I was that she should appear at the Academy Awards presentation in a plunging neckline. It was a disgrace to mothers everywhere and to God. But, Divine Wrath did not intercede: the walls of the crowded theatre didn't split asunder sending forth a crushing stampede of painted harlots and effeminate men to trample the sin out of she who flaunts her nakedness in God's very face! The injustice of it all.

I then realized that these were films not inspired by the Divine and I looked elsewhere for the truth.

I found it in the films of Mamie Van Doren and John Drew Barrymore, Jr. Pictures such as "High School Confidential" and "Legion of the Zombies." Sure, she was cheap and she bleached her hair but I knew she was deep inside.

These people and these films became my Divine inspiration in the world of cinema.

These movie goddesses served well the actors who became their screen lovers. Men such as Tom Conway and William Campbell. Men, who no matter how humiliating the script and production values, managed to add dignity and virility to the one-dimensional characters. In an era of stereoscopic cinema and the emergence of elongated rectangular screens, these people persevered in the black and white box format while color and cinemascope smeared Robert Wagner and Terry Moore wall to wall.

I like a little black and white box because I realize all too well that we all wind up in an elongated box . . . at the end. One with brass handles and shining white satin. We wind up in that elongated box all painted up, perfumed and powdered like a Percy Westmore creation.

George Kuchar, Symphony For A Sinner, 1977, 16mm color, sound film, 60 minutes

Evolutionary Perspectives: New Directions in Photography

Evolutionary Perspectives Meeting, October 1978

The first planning meeting for Evolutionary Perspectives: New Directions in Photography was held on October 9, 1978 at the San Francisco Art Institute. The first meeting was intentionally conducted in a non-hierarchical format in keeping with the collective nature of the group, which in itself hopes to act as an alternative model for competitive interactions in art.

The goal of the Evolutionary Perspectives program as it exists in this early stage of its own process of evolution is manifold. It hopes to allow an artist to test his/her prevailing attitudes about photography through the prolonged study of all the factors contributing to the work of another artist — a process of illumination in which one's own work is understood against the backdrop of added perspectives on photography in general. These perspectives will aid in the evaluation of the situation of the photographic medium to the present and will suggest the direction of its future evolution by placing photography in a broader context.

Evolutionary Perspectives is a collective project committed to the investigation of the factors which motivate artists. Each member of the collective, made up mostly of photographers, will prepare presentations revealing a personal history of other photographers who have dealt with and solved the problems of relevance for their time and situation. Photographers selected for investigation by members of the collective may be historical or contemporary figures, known and unknown, considered and documented in regard to their motivations and in the context in which they worked. Through this process, prevailing historical thought will be reviewed. New understanding and therefore, a new more authentic participatory 'photography' will be uncovered. Utilizing original art work, film, video, photographs, research and text, each member's project will form a personal, hence unique, critical examination of the chosen artist. The framework of the presentation may range from exhibition to outreach program, to printed material, to books or other non-gallery settings in order to encourage involvement by a larger audience in the discovery of their own motivations in making pictures or participating in 'art.'

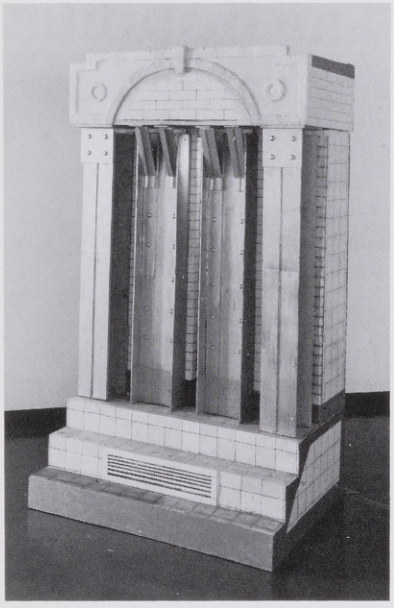
Connie Hatch, **Family, Parsons, Kansas**, 1977

Among those preparing presentations which will reveal personal and therefore 'accessible' histories of photographers, are students, faculty, artists, and others in the community. The collective nature of the group allows the fullest possibilities for the development of self-realization and individual responsibility for each member in movement toward a **unitive** consciousness. It relies heavily on a system of non-hierarchical relations and mutual support. The structure of the group reflects the conception on which it is based: a new more direct, open, interpersonal, and **planetary** approach to the role of the artist in the society. It is in this context, as an immediate aim in a long list of goals, that the program seeks a critical and historical investigation of photography and its potential in human and life development.

Connie Hatch, **Sausalito, California**, 1977

Perhaps the project's most crucial and immediate emphasis for working photographers is its vital goal of fostering a critical consciousness which will actively investigate and develop human potential via photography. In the two photographs by Connie Hatch, currently a graduate student in the Institute's photography program, the initial realization of the need to ground one's practice in authentic life experiences is evident. For Connie, we must be wary that "... we play parts without acknowledging that the 'sets' around us, the artificial lighting and sex appeal incentives, inhibit any authentic or intuitive responses and actually reinforce the destructive roles which objectify women and desensitize men."

The Institute



From *San Francisco-Los Angeles-New York Exhibition*, Emanuel Walter Gallery, October 14, 1977-March 5, 1978. (New York) **Donna Dennis**, *Subway Station With Lighted Interior, 1977*

Exhibitions

Primarily serving an audience composed of artists and students from the San Francisco Bay Area, the galleries provide an exhibition and performance space. Works by professional artists include painting, sculpture, printmaking, photography and post-Formalist modes of artistic expression. Recent exhibitions have included several important shows ranging from Bay Area to international artists' works and concerns.

An ambitious three part exhibition, *San Francisco/Los Angeles/New York*, presented the work of artists living in these three urban American centers. Three curators invited a total of fourteen artists to show their work, including S.E. Ciriclio, Suzanne Spater, Lita Albuquerque, John Gordon, Raul Guerrero, Peter Liashkov, Joyce Lightbody, Ann Page, Audrey Sanders, Richard Sedivy, Frances Barth, Constance deJong, Donna Dennis, and Gordon Matta-Clark. For many, particularly those from Los Angeles and New York, this exhibition afforded a first opportunity to exhibit in San Francisco; for S.E. Ciriclio and Suzanne Spater it was an opportunity to execute significant new work. The three exhibitions represented each curator's personal vision of this loosely defined format and were not conceived as comprehensive or representative statements. The works included installation, video, construction, performance, photo-documentation, and works in the more traditional modes, as documented by an exhibition catalog published in conjunction with the show.

Manuel Alvarez Bravo: Photographs, was the first Bay Area exhibition of photographs by Mexico's leading photographer. Bravo, who began photographing in the 1920's, exhibited 70 photographs ranging from vintage prints to first-seen recent works. His images dealt largely with his culture, embodying the unity of life, land, and death in the Mexican people. A show of singular importance, this exhibition also functioned as an educational tool for students of the College. Señor Bravo devoted a full week to meeting with students in order to discuss his work and that of photography students.

Polar Crossing, Three Europeans, curated by Chris Burden, a series of performance pieces or "actions" and an exhibition by European artists Richard Kriesche of Austria, Gina Pane of France, and Petr Stembera of Czechoslovakia. These conceptual artists are involved with such art forms as performance, video-performance, and video-sculpture. The exhibition was organized in conjunction with the Los Angeles Institute of Contemporary Art and funded by the National Endowment for the Arts.

While the exhibitions program was active in bringing European developments to the Bay Area, it is also a forum for Bay Area artists, as with Ron Nagle, an internationally known ceramic sculptor chosen as the 1978 recipient of the Adaline Kent Award. Awarded annually since 1959 to a "talented, promising and deserving California artist" in memory of the late sculptor Adaline Kent, past recipients include Manuel Neri, Frank Lobdell, Julius Wasserstein, Roy DeForest, Bruce Conner, Tony DeLap, Robert Hudson, Harry Partch, Paul Harris, William T. Wiley, James Melchert, Don Potts, Howard Fried, Carlos Villa, Joan Brown, Judith Linhares, Cherie Raciti, and Terry Fox. Nagle is a pioneer and one of the most influential figures in the development of low-fire ceramics and multiple glaze techniques. His roughly textured, loosely formed, slightly askew cylindrical forms are surface painted with from 20-30 glazings and firings, a process rendering Nagle as much a painter as ceramicist.

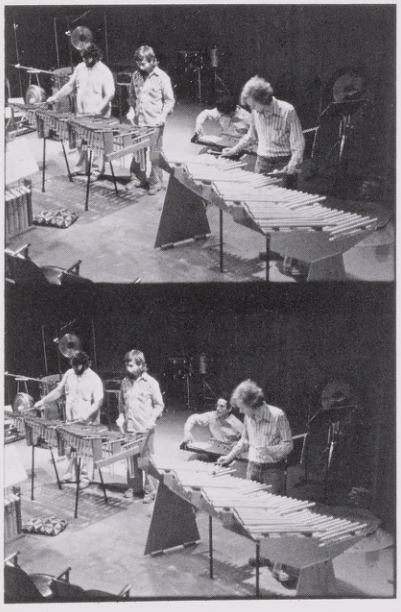
The Art Institute also presented etchings by composer-poet John Cage, executed by Cage at Crown Point Press, Oakland. The prints were created through Cage's use of chance operations, combining tiny sketches with consultations from I Ching tables to determine such factors as amount of image enlargement, orientation, acid biting times, and color mixes. In conjunction with his exhibition at the Art Institute, Mr. Cage presented "Empty Words," a public reading from his works.

4 and 7:26 Artists/26 Days, curated by filmmaker Al Wong, included a 26 day series of film projection pieces by artists using film and space in innovative ways.

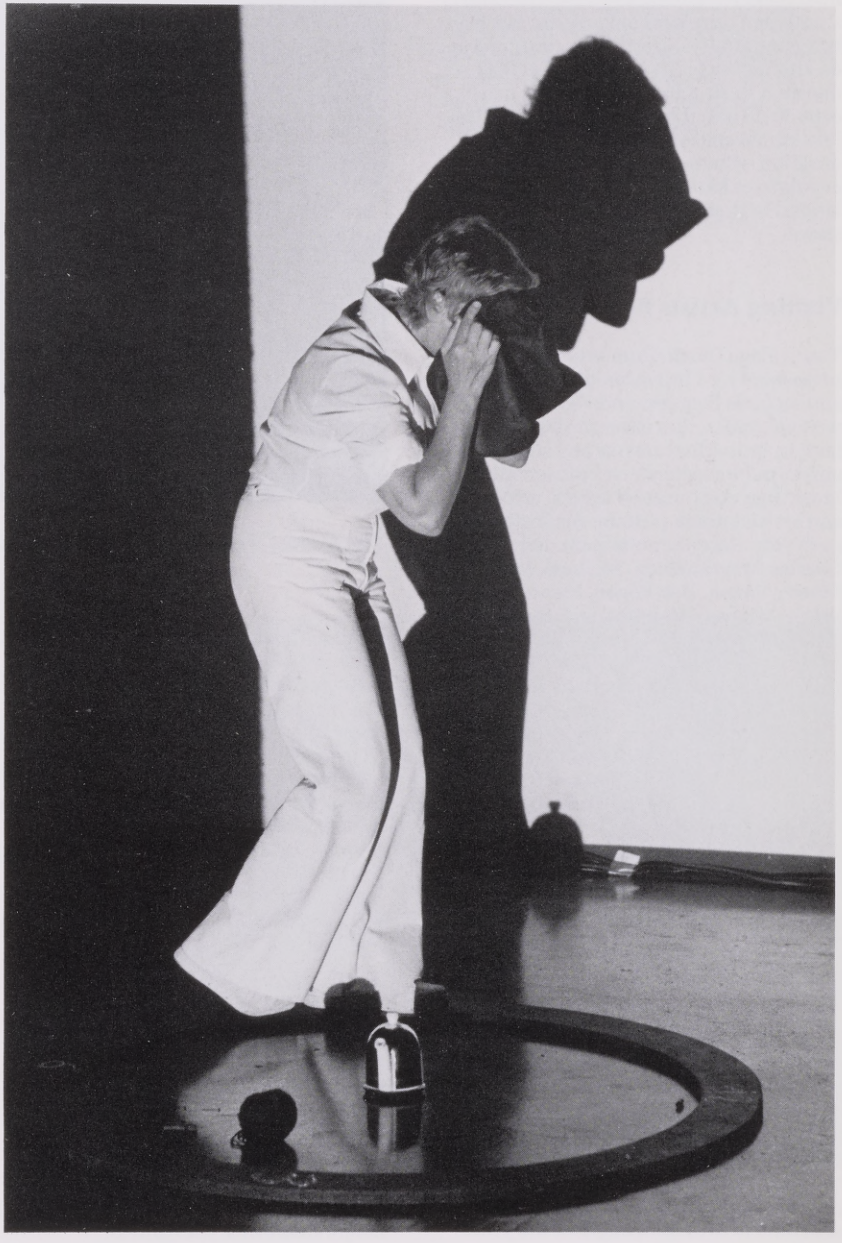
Social Criticism and Art Practice curated by artists Allan Sekula and Victor Burgin.

Forms For Sound, curated by Robin Kirck, Center for Contemporary Music, Mills College, a participatory exhibition of instruments designed and constructed by California composers.

For nearly ninety years the Art Institute has sponsored a special exhibition annually or biannually. This year's "Annual" was held at Fort Mason, a large open space formerly used as an army warehouse that was transformed into one of the largest and most flexible alternative spaces in San Francisco. The adjacent grounds and Bay were also used for outdoor pieces. A total of forty-eight artists were invited by the seven Annual Committee curators for a schedule designed to expose the varying nature of contem-



From **Forms for Sound**, Emanuel Walter Gallery, July 14-August 13, 1978. Ric Kvistad and David Rosenthal Concert, August 7, 1978



From **Polar Crossing: Three Europeans**, Emanuel Walter Gallery. **Gina Pane**, *Midday in Alimena*, Performance, September 15, 1978

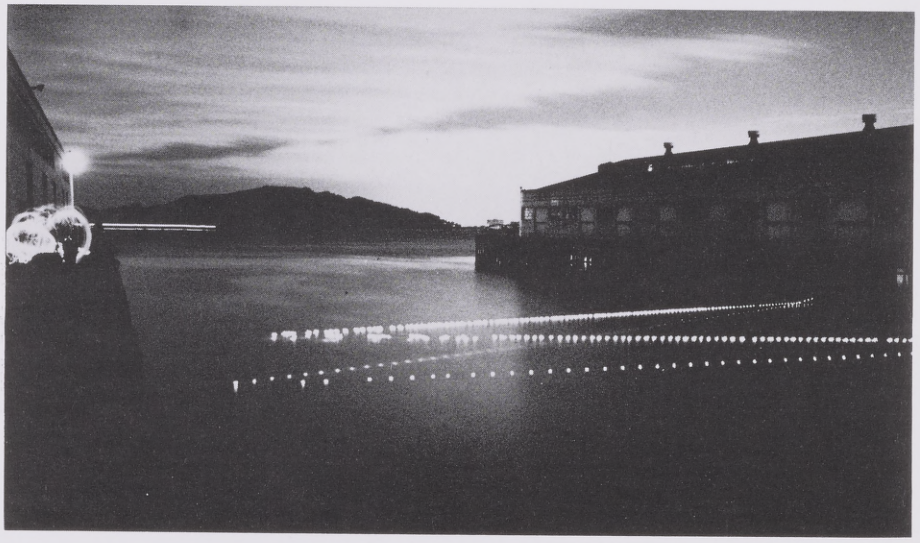
porary work from painting to performance. Developed as an alternative to the more traditional annual show, the Annual reflected among the most vital and significant developments within the artist's community. Specifically designed as an alternative to the traditional gallery or museum in structure as well as in concept, the Annual created an ongoing flexible format space where shows varied in duration, where works ranged from events to exhibitions, and often overlapped in their utilization of the Annual space.

Visiting Artists Program

The College Curriculum is complemented by a full schedule of critiques and lectures by guest and visiting artists, writers, critics, and other professionals, both in individual classes and seminars, and in public lectures and presentations. More than one hundred artists, critics and art historians visit the Art Institute each year. Recent guests included: Charles Amerkhanian, Michael Auping, Mowry Baden, Bob Bogan, Manuel Bravo, Michael Brewster, Jack Burnham, S.P.R. Charter, Judy Chicago, Richard De Marco, Laddie John Dill, Peter Frank, Jack Frost, John Gierlich, Hans Haacke, Anna Halprin, Sha Sha Higby, Michael Horowitz, Robert Irwin, Jun Ishimuro, Allan Kaprow, Ida Kohlmeyer, Peter McCandless, Mobilus (SF Dance Workshop), Ed Moses, Maria Nordman, Jeff Oberdorfer, Eiko Otako, Yvonne Rainer, Deborah Remington, Joyce Rezendez, Moira Roth, Ababacar Samb-Makharam, Alan Saret, Steve Shore, Bob Smith, Monica Sullivan, Koma Takashi, John Teton, Hap Tivey, Maria Torereo, Steve Tyson, William Wegman, Martha Wilson, Jacob Zelinger, Elyn Zimmerman.

Events

Film screenings, poetry readings, concerts, guest lectures, workshops, and exhibitions are part of the life of the student at the Art Institute. Both the College and the San Francisco community as a whole provide an ongoing and stimulating schedule of events throughout the year.



The Annual. Peter Richards and Vince Grippi, *Ft. Mason Light Sculpture #2, 1977*

Canyon Cinematheque, the oldest and most important film cooperative in the West, presents a regular schedule of Thursday and Sunday evening screenings of independent and avant-garde films at the Art Institute. In addition, an evening of open screenings is held each month where the admission is "one film or one dollar." The Cinematheque was founded by a group of filmmakers including Bruce Baillie, Robert Nelson, Larry Jordan, and Ben Van Meter, several of whom are currently members of the film faculty.

The Third Poetry Film Festival, held at the Art Institute, is a festival devoted to films which incorporate a poem in narrated or captioned form. Filmmakers from around the U.S. submitted works to be screened and juried during the three day event. Forums dealing with such topics as *Experiments and Fantasies: Integrating Poetry and Film* were held in conjunction with the festival.

The Photo Lecture Series has been held during the summer months for the past four years, providing a forum for photographers to meet and discuss their work. The Photo Lecture Series brings photographers of regional and national reputation to the Art Institute and makes them available to students and the public through their detailed, illustrated lectures. Among the photographers who have been featured at this series are Robert Heinecken, W. Eugene Smith, Joe Deal, Bill Arnold, Elaine Mayes, Les Krims, and Allan Sekula.

The Performing Arts Series, a schedule of monthly performances from the traditional to avant-garde and spanning the full spectrum of the arts, was introduced this year by the World Studies Department. Programs included performances by Winston Tong, sound pieces by Gerald Masao Oshita, dance by the Asian American Dance Collective and multi-media works by Al Hansen.

British artist David Hockney, Visiting Artist, 1978

Alumni Association
Membership in the Institute's Alumni Association is open to all persons who have attended two consecutive semesters at SFAI and are no longer enrolled. Information is available through the Alumni Association Office.

Affiliations
The College is affiliated with the University of California.

A series of concerts held in conjunction with the Forms for Sound exhibition brought composers and instrument makers active in the creation of new music to the Art Institute. This series encompassed music and visual art, and ranged from acoustic to electronic, from primitive to technical, from sculptural works to environmental pieces. The sounds produced explored the possibilities for the creation of music outside Western orchestration systems.

Membership Program
The San Francisco Art Institute maintains a membership program for individuals who wish to help support the institution and take advantage of the benefits of membership. Information is available through the Development Office.

Photographer Manuel Alvarez Bravo, Visiting Artist, 1978

Academic Programs and Admissions

Office of Admissions
San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

Prospective students are encouraged to call our Admissions Office for tours and/or more specific information.

Bachelor of Fine Arts

A four-year degree program with emphasis in filmmaking, painting, photography, printmaking or sculpture. The undergraduate requirements include at least one course each semester in the student's area of emphasis and one in World Studies, plus one or two studio courses in any other field offered by the College, for a total of thirty courses in four years. Provision is made for students to graduate in less than four years under exceptional circumstances. The undergraduate curriculum, showing the program of studies in each area of emphasis, is developed by the respective faculties. Degree students declare their area of emphasis at the time of application and again at registration. For entering students, the Dean for Student Affairs prepares a program of courses patterned in accordance with the curriculum outline for the declared area of emphasis. Continuing students choose their own courses in relation to the published curriculum.

Studio Courses
Studio work is basic to the life of the College. The student's academic life is planned around the needs of his/her work; studio class periods last all morning, afternoon, or evening, and are frequent and flexible enough to individualize the student's experience. Each studio course requires a total of twelve hours of work per week by the student for full course credit. The faculty member is present for part of the time, and the remainder is used for the student to continue his/her work independently.

Semester of Independent Study for Undergraduates
Outstanding upper-division students may propose a project of a semester's length to be pursued in the form of independent study away from the school. Projects must be approved by a faculty advisor, the chairperson of the student's area of emphasis, the Dean of the College, and the Director of Admissions and Records. Credit will be awarded to the extent deemed appropriate by the student's faculty advisor on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed three studio courses.

Requirements for the Bachelor of Fine Arts Degree
A student who wishes to qualify for the BFA degree must complete the final year at the College, satisfy the requirements in any one area of emphasis, as well as in World Studies, and complete sufficient additional studio courses to reach a total of at least thirty courses. An Application for Graduation must be filed with the Dean for Student Affairs at the beginning of the final semester.

The faculty in any area of emphasis may agree to confer the BFA degree upon any currently enrolled full-time student at any time after the completion of the first three years of requirements in the area, as well as those in World Studies. It is possible for students to achieve the BFA degree in three years by taking five courses per semester instead of the customary four and by completing all course requirements which are listed.

Entering Student Requirements
Entering students who have had no studio courses will be required to take *Introduction to Studio Art*. Students other than those graduated from high school less than one year before the date of entry may petition to have this requirement waived.

Introduction to Studio Art
Fred Martin
Purposes:
Seeing . . . shape, mass, line, color, light; structure and wholeness; expression, vitality, drama. . .in nature, in the human situation, in the works of the past and present and the students' own work.
Learning a vocabulary of concepts with which to deal with the above, so a conversation about a work of art, a "critique" can be concrete.

Integrating the students into the Art Institute community, talking with the Department Chairpersons, Library, Administration . . . how to use SFAI services. Integrating the students in the San Francisco cultural life, galleries, museums, studios. Strong emphasis on so-

cial interaction among the students. *Organization* ... logical, problem-oriented, specific learnings. *On-time attendance required* at all class meetings. *Two course credits for elective studio.*

Transfer Student Requirements
Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. At least six of the required courses in their area of specialization must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty after one year at the college. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. The World Studies requirement will be waived however, for students with a BA degree in the humanities.

Transfer Units
Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as they relate to our BFA degree curriculum. Four semester-hours credit or units transfer as one course. All studio art units are usually accepted. A maximum of five courses of World Studies will be accepted in transfer if at least one course is English. Courses accepted in transfer include: English, literature, history, political sciences, and physical sciences. Only courses passed with a grade of "C" or higher will be accepted. Transfer units from non-accredited institutions of higher learning will be evaluated on a tentative basis only; final credit will be determined on the basis of performance after the student completes at least one semester. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the work done is satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Undergraduate Admissions

Philosophy
The College of the San Francisco Art Institute is an art school. It teaches the fine arts only, regarding painting, drawing, sculpture (including ceramics and video/performance), printmaking, photography, and film as fine arts when the *worker* in these media has placed primary emphasis on the expressiveness of the final object, on his/her own individual freedom in making it and on his/her personal responsibility for its final aesthetic result. Our purpose requires that the Institute be an environment which stimulates and facilitates the creative growth of the individual.

As a community of artists, each member is expected to demonstrate a sense of critical independence, while at the same time evidencing full participation in the process of mutual instruction and inspiration.

Requirements
All applicants for full-time study (those enrolling in four or more courses), degree or non-degree, must file with the Office of Admissions transcripts, as well as the application form provided in the back of this catalog.

All applicants for part-time study (those enrolling in two or more courses), degree or non-degree, must also file transcripts and the application with the Office of Admissions. Applicants for part-time study who are enrolling for only one course may do so in person at the time of registration; they need not make formal application for admission or pay an application fee.

Summer Session students need not make formal application to the College. An advanced reservation system is provided which students are encouraged to use.

Audit students, who must be over 18 years of age, may enroll at any time for the full semester, or any part thereof, and tuition will be pro-rated accordingly.

Auditors need not file transcripts or make application for admission.

Students will be accepted according to the specific procedures outlined below:

a. Applicants with a high school diploma need file only the application and transcripts. These applicants will be directly admitted on a space-available basis. Portfolios are not required and will not be reviewed.

b. Applicants without a high school diploma may be admitted if they are over twenty-one years of age or if they submit scores of College Entrance Examinations or of General Education Development tests which indicate ability to do satisfactory college level work. Applicants will be admitted on a space-available basis following receipt of these scores.

Application Deadline
For an early reply date in the requested area of emphasis, applications must be completed by April 1 for the Fall semester, and August 1 for the Spring semester. Those received after these dates will be considered based on remaining openings.

Selection Process
There are no valid or reliable tests for the qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. The selection process is flexible and open-ended. The selection of applicants for admission to the College requires completion of the following application procedures:

a. For an early reply date from the College, the completed application form, fee, and all transcripts must be received by the Office of Admissions prior to the date in the Admissions Calendar.

b. The selection of applications received after this date will be made on a rolling basis until all openings are filled. Applicants will be notified of their acceptance or rejection.

c. Students who do not complete registration will have their admission cancelled and may reapply at a later date.

First Year Evaluation
While our open admissions policy recognizes that motivation and ability are difficult to predict before a prospective student enters the College, work accomplished during the first year gives a strong basis for evaluating possible progress in later years. Therefore, each new student, both beginning and transfer, will be subject to an evaluation by the faculty when deemed necessary before being permitted to enroll for a second year of study at the College.

Transfer Students
Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. At least six of the required courses in their area of specialization must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty after the student completes one year at the college. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. The World Studies requirements will be waived, however, for students with a BA degree in the humanities.

Master of Fine Arts

The Master of Fine Arts Program provides for advanced study in painting, sculpture, printmaking, photography and filmmaking. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The program provides the opportunity for the completion of advanced studio work, the normal duration of which is four semesters. Each semester consists of intensive work under the general guidance of a personal advisor and a weekly critique seminar. There will be periodic reviews of each student's work by the Graduate Review Committee. The fourth semester consists of preparation for the final review. On the basis of the advice of the Graduate Review Committee it may consist of an additional seminar or a semester of independent work with or without a faculty advisor.

Each department will provide a series of special seminars or events which will introduce new and alternative ideas and attitudes to the students. Included in these special seminars will be art theory and criticism, offering a wide variety of ideas and innovative topics from other sources, greatly expanding the range of special seminars.

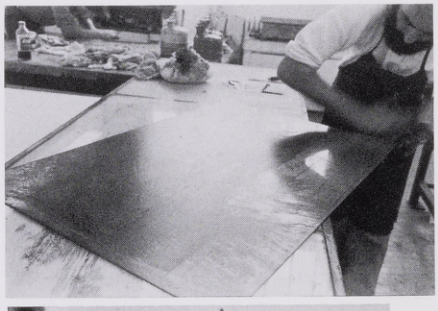
There will be one interdisciplinary seminar each semester. Its purpose is to bring outside guests to discuss student work and to provide a forum for the presentation of work and exchange of ideas by students from all parts of the graduate program.

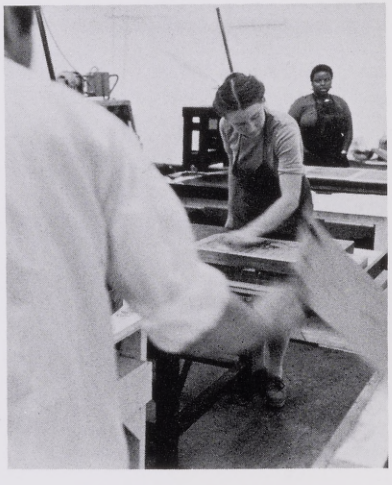
The special and interdisciplinary seminars are open to all graduate students on a voluntary basis. In some cases the Review Committee may require students to attend one or the other of these programs in the light of their special needs as determined during the review process.

Independent study may be possible in the fouth semester. A proposal of a special project of a semester's length must be approved by the Dean of the College and the Review Committee. Proposals should be fully detailed and presented in writing not later than 20 class days before the end of the student's third semester.

Teaching Assistantships
A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reduction. This reduction will apply only to students who are registered for the full program including the seminar. (See the financial aid section of the catalog for other sources of aid.)

Requirements for the MFA Degree
The student must complete all the graduate course requirements. Any undergraduate art history requirements must be fulfilled; these may be completed concurrently with the regular graduate program. A final review of work will be conducted by the Graduate Review Committee and the Dean of the College, the work presented being of the quality and quantity sufficent for a solo exhibition. Confirmation of the degree is dependent upon passing this review. Students who pass the courses but fail the review may reapply for review near the end of any of the two following semesters. Students may not be enrolled for more than six semesters. Graduate students are required to register at the beginning of each semester so long as any part of the degree requirements is in process of fulfillment.





Graduate Seminar Leaders, 1978-79
Richard Berger-*Painting/Sculpture*
Harry Bowers-*Photography*
James Broughton-*Filmmaking*
Howard Fried-*Painting/Sculpture*
Erin Goodwin-*Printmaking*
Jean Pierre Gorin-*Visiting Lecturer in Filmmaking*
Richard Graf-*Printmaking*
Tom Holland-*Painting/Sculpture*
Robert Hudson-*Painting/Sculpture*
Michi Itami-*Printmaking*
Larry Jordan-*Filmmaking*
Gordon Kluge-*Printmaking*
John Roloff-*Painting/Sculpture*
Larry Sultan-*Photography*
Sam Tchakalian-*Painting*

Graduate Special Seminar Guests, 1977-78

Painting
Jeff Balsmeyer
Joan Brown
Wally Hedrick
Mary Heilmann
Mike Henderson
Marlene Kos
Fred Martin
Linda Montano
Manuel Neri
Hassel Smith
Leo Valledor
Carlos Villa

Sculpture
Jo Harvey Allen
Charles Amirkhanian
Lynda Benglis
Nancy Blanchard
Meribeth Edelson
William Farley
Arlene Goldbard
Allan Kaprow
Robin Lakoff
Phillip McKanna
Maria Nordman
Pat Olesko
Yvonne Rainer
Sam Richardson
Martha Rosler
Robert Smith
Gurdon Woods
Elyn Zimmerman

Photography
Thomas Albright
Robert Cumming
Judy Dater
Jim Enyeart
Hal Fischer
John Harding
Robert Heinecken
Ben Lifson
Linda Montano
Joyce Neimanas
Leo Rubinfein
Lew Thomas

Printmaking
Kathan Brown
Anthony Buborsky
S.P.R. Charter
Fritz Eichenberg
William Farley
Nancy Gann
Joseph Henderson
Marty Keane
Judith Linhares
Phil Linhares
Tom Marioni
Sonya Rapoport
Ursula Schneider
Suzanne Spater
Jacob Stattman
Carlos Villa
William Weege

Filmmaking
L. Sprague Anderson
Bruce Baillie
James Benning
Sheila Benson
James Broughton
Tony Conrad
Robert Di Mattoo
Peter Feinstein
Jean Pierre Gorin
Marcia Lucas
Lhary Myer
Robert Nelson
Elliot Rosenblatt
Warren Sonbert
John Woodall
Kenji Yamamoto

Art Theory, Criticism and Analysis
Wayne Buckley, environmental artist
Victor Burgin, photographer/conceptual artist
Douglas Davis, video artist and critic
Garth Evans, sculptor
Hans Haacke, conceptual artist
Suzanne Hellmuth, performance artist
Dr. Walter Jessen, psychologist
Cork Marcheski, artist, light and electricity
Ron Michaelson, conceptual artist
Jeff Oberdorfer, environmental designer
Paul Ryan, author of *Cybernetics of the Sacred*
Dr. Michael Samuels, author of *The Well Body Book*
Bonnie Sherk, performance and community artist
Hap Tivey, experiential artist
Dr. Fred Wolf, physicist and author

Graduate Admissions

Standards of Admission
Standards of admission set by the Graduate Program Committee for the applicants' area of emphasis are based primarily on the quality of creative work. The academic qualification is a bachelor's degree with a minimum cumulative grade point average of 3.0, but exceptionally qualified applicants may be accepted without an undergraduate degree. Such candidates may be required to complete additional undergraduate requirements as determined by the Director of Admissions and the Dean of the College. These requirements may be fulfilled concurrently with graduate work for the degree. All applicants will be reviewed by the Graduate Program Committee in the area of emphasis for which they apply.

Application Requirements
The applicant must submit the following to the Office of Admissions on or before the Application Deadline stated in the Admissions Calendar:

a. Application form and fee, sent prior to and separate from portfolio.

b. Transcripts of all undergraduate and graduate study sent directly from the colleges or universities attended.

c. Portfolio: must be received only within 10 days prior to the Application Deadline.

All portfolios not delivered by hand must be accompanied by a $15 handling fee; portfolios will be returned collect. No responsibility will be assumed for work lost or damaged for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements. SFAI does not carry such insurance or make arrangements for it. Works shipped in return to the applicant will be insured at minimum rate unless the applicant requests in writing a higher value.

Applicants in Painting and Sculpture
Six examples of work in the area of emphasis, and a selection of drawings completed within the 18 months preceding application, each labeled with applicant's name and date of completion. An inventory list must accompany the examples. While we prefer to examine actual work rather than slides, in the light of expense, we will make a preliminary assessment of 25 slides for applicants outside a 100 mile radius of San Francisco. Each slide must be marked with the applicant's name, the date of execution, medium and size of the work. They must be sent in a Kodak carousel, correctly inserted and ready for projection. The completed application and the carousel must be received no later than 45 days prior to the deadline for graduate applications. Following this preliminary review, the applicant will be advised whether or not to submit examples of actual work.

Applicants in Printmaking
A minimum of ten examples of work in printmaking and a selection of drawings completed within the 18 months immediately preceding application, each labeled with applicant's name and date

of completion. An inventory list must accompany the examples. Slides will not be accepted.

Applicants in Photography and Filmmaking
The portfolio should embody what the applicant feels is a substantial representation of his/her photographs or films.

General Requirements

ALL APPLICANTS

Transcripts
Official and complete transcripts must be sent to the Office of Admissions directly from the high school of graduation and each college or university attended. All transcripts filed with the Office of Admissions become the property of the College and will not be returned.

Financial Aid
All prospective students in need of financial aid are encouraged to visit the Financial Aid Office for details on possible sources of aid, and to study the section on Financial Aid in the catalog to determine their eligibility for available awards.

Foreign Students
The College is approved by the Immigration and Naturalization Service for non-immigrant alien students (File Number S.F.R. 214 632, April 30, 1954). Foreign students seeking admission to the College must observe the following regulations:

a. Applicants for enrollment must follow the provisions for admission to full-time study in a degree program.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination (TOEFL). Information is available from the United States Embassies.

d. The applicant must agree to comply with all other government regulations of the home country and the United States.

Veterans
The College is approved by the California State Department of Education, Bureau of School Approvals, for the training of Veterans, and by the California Department of Veteran Affairs. Upon acceptance, a veteran must contact the Veterans Affairs Coordinator at the College for an enrollment certificate in order to receive G.I. Bill Educational Benefits.

General Academic Information

The Academic Year
Includes two fifteen-week semesters and three four-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester consisting of three studio courses and one World Studies course. The normal graduate load is 3 courses per semester. The summer session load is 2 courses.

Course Credit
Each course is equivalent to 4 semester hours credit. A credit hour is the equivalent of three hours per week for one semester with the work divided between classroom attendance and outside study. Work areas in each subject are open on a 24-hour workshop basis for use of students when classes are not scheduled in that area.

Studio Courses
Studio work is basic to the life of the College. Each studio course requires a total of twelve hours of work per week by the student for full course credit. Each studio class is planned as one or two full mornings, afternoons, or evenings of direct instruction per week. At least four or eight additional hours of studio work are required each week in some cases officially scheduled with specific times in an assigned studio set aside for the class. In other courses studio space and facilities will be available on an open basis during the day and evening.

Additional Studio Credit
After completing the first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he/she is already enrolled.

Attendance
Class attendance will be an important factor in the determination of final grades and is the student's responsibility. The student is required to inform the instructor of the reasons for absence and make arrangements to make up assignments.

Class Size
Control is maintained over class size in order to ensure maximum educational effectiveness; class sizes are established for each course, dependent upon the studio, equipment, and number of contact hours with the faculty.

Grades
Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, equivalent of A plus; Pass, equivalent of letter grades from A through C minus; No-credit, equivalent of D plus through F; and Incomplete. If incomplete work is not made up within the first six weeks of the following semester, a No-credit grade is given.

Academic Probation and Dismissal
New students, beginning and transfer, will be subject to faculty review when deemed necessary, before being permitted to enroll for their second year of study. Degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on academic probation. Students not receiving credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

Credit by Examination
A currently enrolled student especially well qualified by experience in a subject may receive a waiver, but such exemption does not apply toward course credit requirements. Credit will be awarded in World Studies for subject examinations based on successful performance on the College Level Examination Program

(CLEP) and on College Entrance Examination Board Advanced Placement Examinations (CEEB) appropriate to the College degree.

Change of Program
Students may not exchange one course for another, drop a course, or make any other change in program without following established procedures. Notice of a change must be filed in writing with the Records Office. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the second week of the semester.

Change of Major
Students desiring to change their area of emphasis must do so officially with the Director of Admissions and Records.

Withdrawal from a Class
A student may drop a course at any time during the semester. However, after the first four weeks the student who drops a course must receive special permission from the Director of Admissions and Records. Such withdrawal will appear on the permanent scholastic record.

Withdrawal From the College
A student contemplating withdrawal from the College because of personal or academic reasons should first consult the Student Life Counselor. Withdrawal is official when all established procedures have been completed including written notice filed with the Records Office.

Leave of Absence
A student planning to discontinue studies at the College for a temporary period must complete a *Leave of Absence Request* in the Records Office. A student who is away from the College for more than two consecutive semesters must reapply for admission, for which the fee is waived and re-entry is assured. Leave of absence is not official until all established procedures have been completed.

Dismissal
A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the College. A dismissed student may petition the Dean of the College for readmission after one year.

Re-entry
All students on an approved leave of absence must notify the Office of Admissions of intent to re-enter. Official transcripts of record covering all college work completed during absence must be submitted to the Office of Records in advance of registration. A student disqualified from the College may petition for admission one year after disqualification. If the petition is approved, the student is placed on probation until satisfactory completion of the semester of re-entry. Petitions must be submitted no later than four weeks prior to the semester for which admission is being requested.

Undergraduate Courses
These courses are not numbered. Beginning courses are lower division. Courses designated as further are upper division. The Studio Program and Independent Study are numbers 198 and 199 respectively and are considered upper division courses. Graduate courses are numbered from 200.

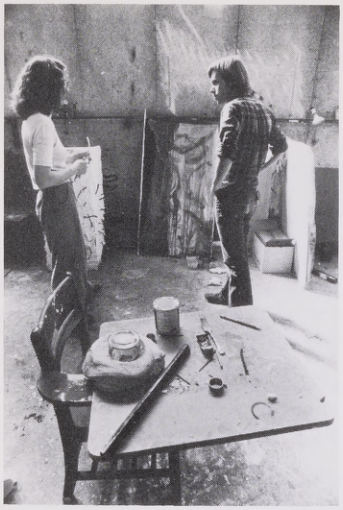
Release of Records
SFAI in compliance with the Family Rights and Privacy Act of 1974 provides the following information for the student: Students may have access to their files in the Registrar's Office. Transcripts will be issued only when all records with the College have been cleared: i.e., tuition, emergency loan, library books; transcripts issued for a fee. Educational records maintained are all admissions materials. The academic record includes the grade report and transcript requests. The Registrar is responsible for records. This statement is the procedure by which the students are informed of their rights.

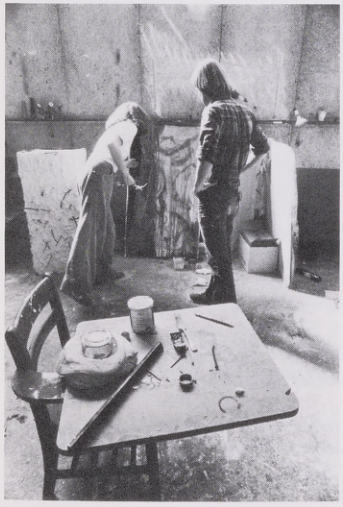
The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any tuition or fees as may be required.

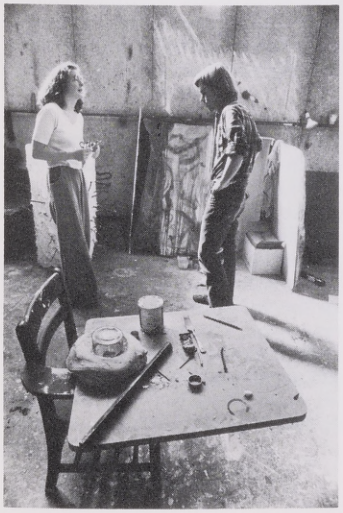
Non-Discrimination Policy
It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities, or employment policies as required by the Equal Pay Act of 1963 Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with the Title IX may be directed to Director of Administration, Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

Summer Session
Three one month summer sessions provide the student with an opportunity for intensive and highly personal exploration in the fine arts. Both beginning and advanced workshops are offered in painting, sculpture, drawing, printmaking, film, photography, video/performance, ceramic sculpture and World Studies. Attitudes range from the traditional to the most experimental and conceptual. The relative tranquillity of the summer allows students and faculty an opportunity for an intensive schedule of class meetings, critiques and studio sessions.

Formal application to the College is not required for summer session. Students are encouraged to use an advanced reservation system published with a complete schedule early each spring.







Student Life

Student Handbook
A *Student Handbook* is published annually to inform students of crucial information regarding life at the Institute and within the city of San Francisco.

Studio Areas
Basic to the life of the art student is the studio. Open on a 24-hour, seven day a week basis, night access is by ID card only.

Student Exhibitions
Each student has the opportunity to exhibit by participating in the Diego Rivera Gallery program. Designed to acquaint students with curatorial responsibilities as well as provide a formal exhibition space, the Diego Rivera Gallery program mounts approximately 17 shows, selected and installed by the students themselves. The printmaking and photography departments install department-curated monthly exhibits in hallway galleries. The Spring Show, an annual commencement exhibition, is an Institute-wide show of works by MFA recipients and juried works by students in all deparments.

Student Governance
Acting as a forum for discussion and action regarding all matters of student concern, the Student Senate is comprised of one graduate and three undergraduate representatives from each department. Elected in the Fall semester for one-year terms, three Student Senate members are elected to the Board of Trustees and the Student Senate Chair serves as an ex-officio member of the Board. Students participate on all governing committees of the Art Institute. Among the continuing student activities under the jurisdiction of the Student Senate are the Diego Rivera Gallery, the *SFA Eye*, the Ethnic Arts Collective, and the Foreign Students Association. The *SFA Eye* is an uncensored newspaper run by and for students. It provides a valuable forum for events, opinions, policies, reviews, and student work.

Student activities are funded by a Student Activity Fee administered by the Student Senate.

Counseling Services
Personal counseling or referrals to other professionals are provided by the Student Life Counselor. Counseling services for foreign students and veterans are provided by the Registrar.

Professional Development and Placement
The Student Life Office assists students in seeking part-time work to supplement their income while attending the Institute. Jobs often provide valuable work experience. Alumni and students are assisted in reaching their professional goals by the listing of part-time, full-time, and freelance employment, competitions, and exhibition opportunities. Counseling and information on graduate schools, career options, resume writing, job seeking techniques, and the business aspects of being a professional artist are provided individually and through workshops. The Student Life Office maintains a recommendation file service.

Health
Information on all types of health care is provided by the Student Life Counselor. A Student Health Plan is also available.

Housing
Accommodations are not provided on campus. The Student Life Office assists with finding temporary and permanent housing and maintains a Housing Bulletin Board and a roommate referral system. Although most students live in apartments or studios, dormitory-like facilities which provide room and board are available at several Residence Clubs in San Francisco. For a list of Residence Clubs and other temporary and permanent housing suggestions, write to the Student Life Office for a Housing Brochure.

Transportation
The Art Institute is easily accessible by public transportation including bus and two cable car lines. Public transportation

in the vicinity of the Art Institute makes outlying areas equally accessible to students without cars.

For a map of the city, including public transportation lines, write the Student Life Office or Muni, 949 Presidio Avenue, San Francisco 94115.

Store
A wide variety of supplies and a selection of textbooks are available at discounted prices. Proceeds benefit the Scholarship Fund.

Restaurant
A good place to have lunch, dinner and meet people is Brook's Kitchen, the Art Institute restaurant overlooking the Bay. The menu includes hearty soups, sandwiches, salads, and hot dishes at moderate prices.

Lockers
Provided free of charge. Contents of all student work must be removed by the last day of studio classes; any remaining materials will be disposed.

Non-Liability
The College exercises reasonable care to protect student property. However, it does not assume responsibility for loss or damage to student work, locker contents or personal property.

Student Responsibilities and Rights
All currently enrolled students are responsible for reading the *College Catalog* and *Student Handbook* and following the rules and regulations set forth.

The College assumes that student conduct will demonstrate respect for the individual property rights of others, including the College and its property. The College assumes that all community members will respect city, state and federal laws. A student may be dismissed from the College for any reason considered sufficient and in the best interests of the student body and the College, such as abuse of property, plagiarism, or theft. Refunds will not be made.

Students should bring any grievances to the Student Senate or the Student Life Counselor.

Tuition and Fees

Application Fee
$20 must accompany all applications for the BFA or MFA programs, and for all students intending to carry two or more courses. It does not apply to tuition and is not refundable.

Graduate Portfolio Handling Fee
$15 must accompany the portfolio if shipped or it may not be returned.

Tuition Deposit
$200 must be submitted by entering students within 30 days of being notified of their acceptance. This non-refundable registration deposit is applied against tuition and is applicable only for the semester the student makes application.

Tuition
Due and payable in full at time of registration each semester. Checks and drafts are to be made out to the order of the San Francisco Art Institute. The Tuition and Fees Stated Herein are for the 1978-79 School Year. *The undergraduate full-time tuition* is $1,430 per semester for four courses of credit. Each additional course of credit above four courses per semester is $355.

Part-time tuition is $415 per course per semester; three courses per semester are $1,205.

Independent Study is $410 per semester for three studio course credits. One World Studies course in conjunction with the studio project is an additional $175.

The graduate full-time tuition is $1,190 per semester for three courses of credit. There is a $120 per semester tuition discount for graduate students who do not use College studio facilities and a $320 per semester discount for all second and third semester graduate students who have *Teaching and Departmental Assistant positions. Fourth semester graduate student tuition* is $580 with seminar, $410 for independent study.

Further graduate work beyond the fourth semester; a $100 registration fee is paid per semester for review.

Deferred Payment of Tuition literature on commercial monthly payment plans is available on request from the Financial Aid Office.

Student Identification Cards are issued at the time of registration. A $5 fee is charged for replacement.

Late Registration Fee of $25 is charged to students registered for credit after the close of registration.

Change of Program is a $10 charge for each program change after the first week of classes.

Tuition Changes
Some annual increases in tuition should be expected in order to meet rising costs. The College attempts to notify students of tuition changes well in advance.

Withdrawals and Refunds
Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only and not on fees or surcharges. Refunds will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records Office. Refunds are based on the entire tuition for the courses being dropped and will be allowed according to the following schedule:
First week of semester—80% of tuition for the courses being dropped;
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Fifth week of semester—no refund.
Full refunds in the amount over the nonrefundable tuition deposit will be given prior to the first day of class. Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the College is due on the day of withdrawal from the College.

Personal Checks Returned Unpaid–$3

Unpaid Accounts. The Director of Admissions and Records will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcripts: One transcript of academic record is issued without charge. A $2 fee must accompany subsequent transcript requests and 50¢ each for additional copies made at the same time.

Financial Aid

The financial aid program accomplishes several goals: assistance for the student who could not otherwise afford to attend; support for the existing cultural and economic diversity of the student body; and an increase in the opportunities for higher education available to low-income students.

Applications: Undergraduate and Graduate
Administered through the Financial Aid Office, all aid requests must include a completed application for admission to SFAI and a Financial Aid Form (FAF) filed with the College Scholarship Service in Berkeley. The FAF and detailed information may be obtained from the Financial Aid Office. Applications received by April 1, 1978 will be given priority consideration for the 1979–80 year and will be processed following acceptance to the program. Students who apply after the priority deadline will be evaluated for financial aid eligibility, but awards will be contingent upon available funds.

Students are urged and/or required to seek financial awards from sources not administered by the College, such as state scholarships, local service clubs, Veterans Administration, Social Security, etc. Consult the appropriate agency to obtain information and applications.

INSTITUTE AID SOURCES

Grants-in-Aid
Grants-in-Aid are awarded on the basis of need. All entering, continuing and re-entering students may apply for grants-in-aid, and must file a Financial Aid Statement with the Financial Aid Office. All awards are based on full-time enrollment and will be reduced proportionately in the event the student enrolls on a part-time basis.

Approximately $220,000 in SFAI grants is awarded annually. The application deadline is April 1st for receipt of the FAF for both Fall and Spring consideration for entering, continuing and re-entering students. Grants include the following memorial scholarships, as well as many additional grants awarded from other College sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Edward Wilson Coles Art Scholarship Fund. Full tuition granted for one student in painting or sculpture.

Crown Zellerbach Foundation Scholarship. Awarded annually to an outstanding upper division student.

Hector Escobosa Scholarship. Full tuition granted to one upper division student in painting.

Sine Hahn Scholarship Fund. Half tuition granted for study in oil painting.

Edna M. Reichmuth Educational Fund. Provides scholarships for graduates of Alameda County high schools who are pursuing studies in the fine arts.

Six General Scholarships. Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James D. Phelan, Abraham Rosenberg and Virgil Williams.

Teaching Assistantships
A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reduction of $320 per semester. This reduction will apply only to students who are registered for the full program including the seminar.

FEDERAL AID SOURCES
Students applying for federal or state programs must be United States citizens, nationals, or persons in the United States for other than a temporary purpose.

Federally Insured Student Loans
(FISL) generally provide loans up to $2,500 a year to students who are planning to attend the College full-time. Loans are made through banks, savings and loan associations, and other authorized lenders, at an approximate annual interest rate of 7 percent. The Federal Government will pay the interest for students qualifying for interest benefits as long as the student is attending college at least half-time. Repayment of loans begins nine months after leaving college, and is normally scheduled over a five to ten year period. Applications for loans from California lenders are available from the Financial Aid Office.

Basic Educational Opportunity Grants
(BEOG) are available to all students who have not yet obtained a Bachelor's Degree. Awarded on the basis of need, the grants pay up to $1,800 for payment of tuition, fees, and related educational expenses.

Supplemental Educational Opportunity Grants
(SEOG) are made to students on the basis of financial need. These grants require matching funds which typically include: school grants, outside scholarships, College work-study, or the Basic Educational Opportunity Grant.

Work-Study Program
The College participates in the Federal work-study program, providing employment opportunities on and off campus in non-profit agencies. Students selected must show demonstrated need through the submission of the FAF. Work-study awards are offered after all other grants are considered.

STATE AID SOURCES

Out-of-State Programs
Residents of states other than California should write their State Department of Education for information on grant and loan programs available for students who will be studying out-of-state. SFAI will not award funds from its resources which are potentially available from a state program for which the student neglects to apply.

California Programs
Any California student who applies for financial aid *must* submit the Student Aid Application for California. Student-residents of California are those who will have lived in the state for at least one year prior to the date on which they will use the grant. Information and application forms (SAAC and Supplement) may be obtained from the high school counseling office or the Institute's Financial Aid Office. Students may be required to take the SAT examination by December 1 as one of the qualifying steps if a high school GPA is not available or is more than 10 years old. Application deadline for undergraduate aid is February 1.

Cal Grant A
Award winners are selected by the California Student Aid Commission. A Cal Grant A award provides full tuition payment (up to $2,900), and may be renewed for up to four years of college study beyond high school.

Cal Grant B
The program is intended to help high potential students from minority and low-income families (under $12,500 for a family of four). Awards are available to students who have completed less than one semester of college. For freshmen, the Cal Grant B award is usually limited to the non-tuition costs of attending college; when renewed by sophomores, juniors and seniors, it may also cover full-tuition payment.

State Graduate Fellowships
These are normally granted for one academic year, and range from $700 to full tuition and fees. They are renewable for up to three additional years. State Fellows are selected on the basis of test scores, undergraduate grade point averages, disadvantagement characteristics and a financial need assessment. Deadline for filing applications is February 5th.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall Semester before continuing an award for the Spring Semester, and to award only a part or none of the funds shown should academic performance fall to a probationary level.

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ADMINISTRATIVE STAFF

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Stephen Goldstine, President

Dean of the College
TBA Dean
Candy Hedberg, Assistant Dean

Student Services
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Mimi Arioli, Registrar
Marilyn Tierney, Financial Aid
Alice Noyes, Student Life Counselor
Christine Reinhold, Admissions Officer

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Margaret Cleaver, Reference Librarian
Harry Mulford, Archivist
Charles Stephanian, Media Supervisor
Nicole Boris, Cataloging Assistant
James Van Buskirk, Circulation Clerk

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  Sprague Anderson, Film Equipment Supervisor
  Simon Edery, Film Studio Assistant
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Pierre Fraser, Printmaking
Bill Morrison, Sculpture
Merylee Smith, World Studies

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John Kreidler, Director of Administration
Linda Henson, Accountant
Werner Dellmeier, Cashier
Valerie Gostanian, Cashier
Eleanor O'Reilly, Bookkeeper
Patti Brady, Store Manager
Patricia Landres, Shipping/Receiving Supervisor
Grayson Mathews, General Services Supervisor
Linda Mathis, Security Guard
Sallie Scott, Security Guard
Robert J. Doonan, Chief, Maintenance Operations
Lee Frederickson, Assistant Chief
James Weaver, Custodial Supervisor
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Yura Adams, Projectionist
Nancy Strahan, Receptionist

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Linda Dackman, Public Information Manager
Mark McGowan, Designer
David Carlson, Field Admissions Officer
June Poster, Field Admissions Officer

Exhibitions
Helene Fried, Director of Exhibitions
Masashi Matsumoto, Assistant Director of Exhibitions
Diane Gillis, Exhibitions Technician
Ira Sandler, Audience Development Specialist

Academic Calendar

Summer Session, 1979
May 29–June 22
Session I
June 25–July 20
Session II
(Wednesday, July 4 is a holiday)
July 23–August 17
Session III

Fall Semester, 1979
August 15
Tuition for continuing students who registered in May is due in full. Class space will not be held after that date if tuition is not paid.
August 28
Orientation, Entering Students, 9:00 am–4:00 pm, Lecture Hall.
Registration, Entering Degree Students, 10:00 am–4:00 pm.
August 29
Orientation 1:00–5:00 pm.
Registration, Continuing and Re-entering Degree Students, 10:00 am–4:00 pm.
August 30
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00–4:00 pm.
September 4
Classes begin.
September 14
Last day to add courses, 4:00 pm.
October 12
Last day to remove incomplete grades.
October 15
Applications due for BFA and MFA degrees in December.
October 22–26
Mid-semester grading period.
November 14
Last day to apply for Independent Study for Spring 1980.
November 22–23
Thanksgiving recess. Holiday.
December 11–12
Registration of Continuing Degree Students for Spring Semester, 1980, 10:00 am–2:00 pm. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before January 15. Class space will not be held after that date if tuition is not paid.
December 15
Semester ends.

Spring Semester, 1980
January 15
Orientation, Entering Students, 9:00 am–4:00 pm, Lecture Hall.
Registration, Entering Degree Students, 10:00 am–4:00 pm.
January 16
Orientation, 1:00–5:00 pm.
Registration, Continuing and Re-entering Degree Students, 10:00 am–4:00 pm.
January 17
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00–4:00 pm.
January 21
Classes begin.
February 1
Last day to add courses.
February 18
President's Day. Holiday.
February 29
Last day to remove incomplete grades.
March 3
Applications due for BFA and MFA degrees in May.
March 10–14
Mid-semester grading period.
March 17–21
Spring recess.
April 1
Financial aid forms received by this date will be given priority consideration for academic year 1980–81.
April 11
Last day to apply for Independent Study for Summer Session or Fall 1980.
May 6–7
Registration of Continuing Degree Students for Fall Semester, 1980. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.
May 10
Semester ends.
May 18
Annual commencement, 3:00 pm.
Exhibition of student work.

Summer Session, 1980
May 27–June 20
Session I
June 23–July 18
(Friday, July 4, is a holiday)
Session II
July 21–August 15
Session III

Fall Semester, 1980
July 31
Last day for receiving FAF applications for academic year 1980–81.
August 15
Tuition for continuing students who registered in May is due in full. Class space will not be held after that date if tuition is not paid.
September 2
Orientation, Entering Students, 9:00 am–4:00 pm, Lecture Hall.
Registration, Entering Degree Students, 10:00 am–4:00 pm.
September 3
Orientation, 1:00–5:00 pm.
Registration, Continuing and Re-entering Degree Students, 10:00 am–4:00 pm.
September 4
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00–4:00 pm.
September 8
Classes begin.
September 19
Last day to add courses, 4:00 pm.
October 17
Last day to remove incomplete grades.
October 20
Applications due for BFA and MFA degrees in december.
October 27–31
Mid-semester grading period.
November 19
Last day to apply for Independent Study for Spring 1981.
November 27–28
Thanksgiving recess. Holiday.
December 16–17
Registration of Continuing Degree Students for Spring Semester, 1981, 10:00 am–2:00 pm. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before January 13. Class space will not be held after that date if tuition is not paid.
December 20
Semester ends.

Spring Semester, 1981

January 13
Orientation, Entering Students, 9:00 am–4:00 pm, Lecture Hall.
Registration, Entering Degree Students, 10:00 am–4:00 pm.

January 14
Orientation, 1:00–5:00 pm.
Registration, Continuing and Re-entering Degree Students, 10:00 am–4:00 pm.

January 15
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00–4:00 pm.

January 19
Classes begin.

January 30
Last day to add courses.

February 18
President's Day. Holiday.

February 27
Last day to remove incomplete grades.

March 2
Applications due for BFA and MFA degrees in May.

March 9–13
Mid-semester grading period.

March 16–20
Spring recess.

April 1
Financial aid forms received by this date will be given priority consideration for academic year 1981–82.

April 8
Last day to apply for Independent Study for Summer Session or Fall 1981.

May 5–6
Registration of Continuing Degree Students for Fall Semester, 1981. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 9
Semester ends.

May 17
Annual commencement, 3:00 pm. Exhibition of student work.

Admissions Calendar

Fall and Spring Semesters are 15 weeks in length. Classes are scheduled six days a week, Monday through Saturday. There are three one-month summer sessions. Summer Session Bulletins are available from the Office of Admissions. Classes are scheduled five days a week, Monday through Friday.

UNDERGRADUATE

Fall Semesters
Undergraduate applications and transcripts must be received by *mid-April* to qualify for early reply date. Applications received after this time will be considered on a rolling basis as long as there are openings in the designated major field of interest.

Spring Semesters
Undergraduate applications and transcripts must be received by *mid-August* to qualify for early reply date. Applications received after this time will be considered on a rolling basis as long as there are openings in the designated major field of interest.

GRADUATE

Fall Semester 1979
Application forms and transcripts must be received prior to **March 29, 1979.**
Portfolios of actual work are to be received between **10am, March 19 and 4pm, March 29.**

Spring Semester 1980
Application forms and transcripts must be received prior to **November 29, 1979.**
Portfolios of actual work are to be received between **10am, November 19 and 4pm, November 29.**

Fall Semester 1980
Application forms and transcripts must be received prior to **March 27, 1980.**
Portfolios of actual work are to be received between **10am, March 17 and 4pm, March 27.**

Spring Semester 1981
Application forms and transcripts must be received prior to **December 4, 1980.**
Portfolios of actual work are to be received between **10am, November 24 and 4pm, December 4.**

Fall Semester 1981
Application forms and transcripts must be received prior to **April 2, 1981.**
Portfolios of actual work are to be received between **10am, March 23 and 4pm, April 2.**

Credits
Editor: Linda Dackman
Design and Production: Mark McGowan
Production Assistants: Susan Gryte, Laurel Lesko
Proofreader: James Curtiss
Black and white photographs: Nancy Fink
Additional black and white photography: p. 2 Su-Chen Hung; p. 6 San Francisco Art Institute Archives; p. 10 David Hallinger; p. 11 Kozue Aoki; p. 24 Courtesy Whitney Museum of American Art (Holland); p. 26 Courtesy Oakland Museum (Tchakalian); p. 47 Courtesy SFMMA (Kos); p. 51 Richard Sargent; p. 64–66 Courtesy SFMMA (Still, Neri); p. 60 Scholpplein Studios; p. 70 Robert Campbell; p. 71 Dawn Lewis; p. 72 T. J. Lats Latvis; p. 73 T. J. Lats Latvis (aerial view); Andrew Graham (ground view); p. 77 David Hallinger; p. 80 Courtesy Motorland Magazine; p. 84 Diane Hall; p. 85 Christine Moran (Bravo), David Berg (Hockney); p. 92 Robert Trippett; p. 95 Laing; p. 96 Robert Trippett; p. 97 Andrew West; p. 99 James Hendruchson; p. 100 Mark Kempner (top)
Photographs of work: Phillip Galgiani

Lithography: Mike Roberts Color Productions, Berkeley
Typography: Custom Typography Service, San Francisco
Paper: Shasta Suede, 70 lb
Type: Melior 8/9; Kabel 8/9

Cover: Robert Hudson

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Application for Admission to the San Francisco Art Institute

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Students Applying for 2 or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) street city state zip

_____
(Mailing if different) street city state zip Telephone (if different)

Financial Aid
Are you a Financial Aid applicant? Yes ☐ No ☐
I have received Financial Aid Information and returned my Financial Aid Form (FAF) on _____
I have not received Financial Aid Information. Please send ☐

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility upon receipt of your official TOEFL score (minimum score 500) and Certificate of Finances.

Important: All Applicants
The $20.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Upon acceptance the student is required to pay a registration fee of $200.00 which will be applied to tuition only for the semester accepted. This fee is non-refundable.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

Credits
Editor: Linda Dackman
Design and Production: Mark McGowan
Production Assistants: Susan Gryte, Laurel Lesko
Proofreader: James Curtiss
Black and white photographs: Nancy Fink
Additional black and white photography: p. 2 Su-Chen Hung; p. 6 San Francisco Art Institute Archives; p. 10 David Hallinger; p. 11 Kozue Aoki; p. 24 Courtesy Whitney Museum of American Art (Holland); p. 26 Courtesy Oakland Museum (Tchakalian); p. 47 Courtesy SFMMA (Kos); p. 51 Richard Sargent; p. 64–66 Courtesy SFMMA (Still, Neri); p. 60 Scholpplein Studios; p. 70 Robert Campbell; p. 71 Dawn Lewis; p. 72 T. J. Lats Latvis; p. 73 T. J. Lats Latvis (aerial view); Andrew Graham (ground view); p. 77 David Hallinger; p. 80 Courtesy Motorland Magazine; p. 84 Diane Hall; p. 85 Christine Moran (Bravo), David Berg (Hockney); p. 92 Robert Trippett; p. 95 Laing; p. 96 Robert Trippett; p. 97 Andrew West; p. 99 James Hendruchson; p. 100 Mark Kempner (top)
Photographs of work: Phillip Galgiani

Lithography: Mike Roberts Color Productions, Berkeley
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Paper: Shasta Suede, 70 lb
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Cover: Robert Hudson

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Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Application for Admission to the San Francisco Art Institute

Students Applying for 2 or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) street city state zip

_____
(Mailing if different) street city state zip Telephone (if different)

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

Applying for Entrance in Fall 19____ Spring 19____

4 or more courses (full time) _____ 2 or 3 courses _____

BFA Degree _____ MFA Degree _____ Non Degree _____

Major Field of Interest
(Check one)
Filmmaking _____
Painting _____
Photography _____
Printmaking _____
Sculpture/Ceramics _____

Personal Statement

Undergraduate:
Please use this sheet for a letter describing the last one year of your life experience including college, work, travel, military service. Please type, if possible.

Graduate:
Personal statement concerning the applicant's work and reason for embarking on a program of graduate study.

Financial Aid
Are you a Financial Aid applicant? Yes ☐ No ☐
I have received Financial Aid Information and returned my Financial Aid Form (FAF) on _____
I have not received Financial Aid Information. Please send ☐

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility upon receipt of your official TOEFL score (minimum score 500) and Certificate of Finances.

Important: All Applicants
The $20.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Upon acceptance the student is required to pay a registration fee of $200.00 which will be applied to tuition only for the semester accepted. This fee is non-refundable.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

San Francisco Art Institute
800 Chestnut Street
San Francisco
California 94133
Telephone (415) 771-7020

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